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LITERATURE.

The Qur'ân. Translated by Prof. E. H. Palmer. Being Volumes VI. and IX. of the "Sacred Books of the East," Translated by various Oriental Scholars, and Edited by F. Max Müller. (Oxford: Clarendon Press.)

(First Notice.)

THAT an increasing interest is being felt among us in the religious and civil institutions of the Muslims is proved by the appearance of four translations of the Kur-ân, or al-Kur-ân, within the last century. The second edition of Sale's *The Koran* was published in 1812; the first of Lane's *Selections from the Kur-ân* in 1843, a second edition of which, edited and enlarged by Stanley Lane Poole, was published last year; and now we have Prof. Palmer's *The Qur'ân*, just issued as vols. vi. and ix. of the series, "The Sacred Books of the East," edited by F. Max Müller. One has not far to look for an explanation of this literary phenomenon. The science of philology has made rapid strides even within the present generation, and a concatenation of political and other causes, among which that of missionary effort should not be overlooked, has brought the Eastern peoples prominently into notice during the same interval. Moreover, when it is considered that upwards of two hundred and fifty millions of the human race profess Islâm, of whom about twenty millions are either our fellow-subjects, or have intimate relations with us in India, and that all these regard the Kur-ân not only as their inspired rule of faith and practice, but also as their heaven-revealed code of national and international law, a strong additional motive is elicited why English scholars, missionaries, politicians, and statesmen should feel a deep interest in the Sacred Book of the Muslims. There can be no doubt, indeed, that Prof. Palmer's new essay to place the original within the intellectual grasp of his countrymen will be hailed with general satisfaction.

In his well-digested Introduction the Professor gives a general outline of the circumstances of the people in whose midst the Kur-ân was revealed, their geographical position, the political and religious aspects of the period, especially among the Arabs, and concludes with a masterly sketch of the personal history of its author, the Prophet Muhâmmad, from his birth, A.D. 571, until his death, A.D. 632. There is nothing novel in the synopsis given of the different topics here enumerated, with the exception of the last. As regards the former, it would have been very difficult to supplement Sale's *Preliminary Discourse*, or Caussin de Perceval's elaborate investigations, or, in a summary

way, to improve upon Stanley Lane Poole's *Introduction to Lane's Selections*, which is mainly drawn up on the same lines; but the writer expressly tells us that his Introduction was "only intended to furnish the reader with the necessary information to enable him to understand the Qur'ân and its system." His verdict, however, on the character of Muhâmmad and his religious system—the result of extensive Oriental literary research combined with wide personal contact with Muslims in the East—deserves special notice. He writes:—

"In forming our estimate of Mohammed's character, and of the religion which we are accustomed to call by his name, we must put aside the theories of imposture and enthusiasm, as well as that of divine inspiration. . . . The enthusiasm which he himself inspired, and the readiness with which such men as Abu Bekr and Omar, Arabs of the noblest birth, ranged themselves among his followers, who consisted for the most part of men of the lowest rank, slaves, freedmen, and the like, prove that he could have been no mere impostor. . . . The earlier portions of the Qur'ân are the genuine rhapsodies of an enthusiast who believed himself inspired, and Mohammed himself points to them in the later Sûrahs as irrefragable proofs of the divine origin of his mission. In his later history, however, there are evidences of that tendency to pious fraud which the profession of a prophet necessarily involves. Although commenced in perfect good faith, such a profession must place the enthusiast at last in an embarrassing position, and the very desire to prove the truth of what he himself believes may reduce him to the alternative of resorting to a pious fraud or of relinquishing all the results which he has previously attained."

This theory is chiefly, and, as we judge, somewhat lamely supported by Muhâmmad's conduct towards the Jews and Christians respectively:—

"In the outset of his career he turned to the Jews, imagining that, as he claimed to restore the original religion of Abraham, and appealed to the Jewish Scriptures for confirmation of his teaching, they would support him. Disappointed in this quarter, he treated them with more bitter hostility than any other of his opponents. In the latter part of his career he took but little notice either of the Jews or Christians, and when he does mention the latter it is without any of the conciliatory spirit which he at first displayed for them, and they are not only sharply reprimanded for their errors, but are included in the general mass of infidels against whom the true believers are to fight."

The following quotation conveys a conspicuous view of the cardinal doctrine of Islâm:—

"The essence of Mohammedanism is the assertion of the unity of God, as opposed to polytheism and even trinitarianism. And this central truth was, we repeat, nothing new; it was as Mohammed said of it, the ancient faith of Abraham, and it was upon that faith that the greatness of the Jewish nation was founded; nay, it was the truth which Christ himself made more fully known and understood."

But, if so, why did not Muhâmmad rather accept one of these faiths than found a new one? The Professor replies with much force:—

"To answer this question, we must regard Judaism and Christianity not as they are understood now, but as they existed in Arabia

in Mohammed's time. Judaism was effete, Christianity corrupt. The Hebrew nation had fallen, and Magian superstitions and Rabbinic inventions had obscured the primeval simplicity of the Hebrew faith and marred the grandeur of its law. The Christians were forgetful alike of the old revelations and of the new, and, neglecting the teachings of their Master, were split up into numerous sects . . . who had little in common but the name of Christians, and the cordial hatred with which they regarded each other. Mohammed certainly wished his religion to be looked upon as a further fulfilment of Christianity, just as Christianity is the fulfilment of Judaism. He regards our Lord with particular veneration, and even goes so far as to call him the 'Spirit' and 'Word' of God; 'the Messiah, Jesus the Son of Mary, is but the apostle of God and His Word, which He cast into Mary, and a Spirit from Him' (Sûrah iv. 169). The reservation, 'is but the apostle, &c., is directed against the misconception of the Christian doctrine which was then prevalent in Arabia, and which was the only one with which Mohammed was acquainted. With the Arab Christian, the Trinity meant nothing more nor less than tritheism, and these three the Father, Virgin-Mother, and Son. [Further,] the doctrine of the unity of God, as preached by Mohammed, was a protest against the dualism of Persia as well as the degenerate Christianity of the time, and the polytheism of the Arabs who were his contemporaries. Thus the Chapter of Cattle (vi.) commences with the words, 'Praise belongs to God, who created the heavens and the earth, and brought into being the darkness and the light,' which negatives the Manichaean theory that the two principles of light and darkness were uncreate and eternal, and by their admixture and antagonism gave birth to the material universe."

It is worthy of remark, by-the-way, how strikingly the passage from the Kur-ân above quoted coincides with Isa. xlv. 7, which was probably aimed against the same ancient dualistic theory: "I form the light, and create darkness: I make peace, and create evil. I the Lord do all these things."

"The fatal spot in Islâm is the degradation of women." So wrote Lane, whose experience of the domestic life of the Muslims was co-extensive with the impartiality of his matured judgment in all matters connected with their religious and social institutions. While concurring in this verdict Prof. Palmer regards Muhâmmad as only so far responsible for the blot "that he accepted, without question, the prevalent opinion of his time, which was not in favour of allowing too great freedom to women, so that when he had ameliorated their condition by modifying the unjust laws of divorce, by enjoining kindness and equity upon his followers in the treatment of their wives, and by sternly repressing the barbarous custom of female infanticide, he thought, no doubt, that he had done enough for them. Similarly, he provided for the better and kinder treatment of slaves, but it could never enter his mind that slavery was in itself a wrong or impolitic institution. . . . But that Mohammed had a due respect for the female sex, as far as was consistent with the prevailing state of education and opinion, is evident both from his own faithful affection to his first wife 'Hadîjah, and from the fact that 'believing women' are expressly included in the promises of a reward in the future life which the Qur'ân makes to all who acknowledge one God and do good works."

Our author's notices of the Kur-ân are concise and comprehensive:—"It is not a formal and consistent code either of morals, laws, or ceremonies. Revealed 'piecemeal,'

particular passages being often promulgated to decide particular cases, it cannot fail to contain many things that are at variance with or flatly contradict others." Of the merits of the book, as a literary composition, he writes:—

"The language of the Qur'ân is universally acknowledged to be the most perfect form of Arab speech. . . . At the same time, we must not forget that the acknowledged claims of the Qur'ân to be the direct utterance of the divinity have made it impossible for any Muslim to criticise the work, and it became, on the contrary, the standard by which other literary compositions had to be judged. Grammarians, lexicographers, and rhetoricians started with the presumption that the Qur'ân could not be wrong, and other works, therefore, only approached excellence in proportion as they, more or less, successfully imitated its style. Regarding it, however, from a perfectly impartial and unbiased standpoint, we find that it expresses the thoughts and ideas of a Bedawi Arab in Bedawi language and metaphor. The language is noble and forcible, but it is not elegant in the sense of literary refinement. . . . There was nothing antiquated in the style or the words, no tricks of speech, petty conceits, or mere poetical embellishments; the prophet spoke with rude, fierce eloquence in ordinary language. . . . His vivid word-painting brings at once before the mind the scene he describes or conjures up; we can picture his very attitude when, having finished some marvellously told story of the days of yore, uttered some awful denunciation, or given some glorious promise, he pauses suddenly and says, with bitter disappointment, 'These are the true stories, and there is no god but God; and yet ye turn aside!'"

A remarkable feature in the Kur-ân, which, as far as the reviewer is aware, has not been noticed hitherto, is that, notwithstanding the sublimity of its style, it is very restricted in the use of words. Thus, whereas there are no less than 160 Arabic roots under the letter *âlif*, and 180 under *shîn*, the Kur-ân has only fifty under the first, and fifty-six under the second; and the same economy is preserved throughout. In this respect our own sacred Scriptures present a striking parallel, as anyone may see for himself by comparing the words contained in a Bible Concordance with those in any of our dictionaries.

The manner in which the individual portions of the Kur-ân were first brought together, the subsequent collation of its scattered fragments, and the final settlement of the text during the reign of the Khalifah 'Uthmân, (A.H. 13-23 = A.D. 644-655), together with the authorised divisions and subdivisions of its contents, are succinctly described by our author. In this last recension no attempt was made at chronological arrangement. As in the first edition, "the larger Sûrahs were placed at the beginning, and the short ones at the end, although the order of their revelation was just the reverse." The difficulty of remedying this drawback is immense. "To clear it away, and to propose an intelligible chronological arrangement of the Sûrahs, has been the aim of scholars, both Arabic and European; but no one has treated the subject in so critical and masterly a manner as Nöldeke, and his arrangement may be taken as the best which Arabic tradition, combined with European criticism, can furnish." Rodwell, in his *The Koran . . . the Suras arranged in chronological order*, follows Nöldeke closely, except as regards the

Sûrahs of his "First Period." The explanation which he gives for the divergence, as stated in his Preface, can scarcely be called satisfactory.

Before proceeding to review Mr. Palmer's new version of the Kur-ân, it is important to bear in mind the principles which he laid down for himself in rendering the original into English. That he felt it to be "a most difficult task" is just what a scholar well versed in Arabic would feel.

"To imitate the rhyme and rhythm would be to give the English an artificial ring from which the Arabic is quite free; and the same objection lies against using the phraseology of our authorised version of the Bible; to render it by fine or stilted language would be quite as foreign to the spirit of the original, while to make it too familiar would be to err equally on the other side. I have, therefore, endeavoured to take a middle course, and have translated each sentence as literally as the difference in structure between the two languages would allow, and where possible I have rendered it word for word. Where a rugged or commonplace expression occurs in the Arabic I have not hesitated to render it by a similar English one, even where a literal rendering may shock the reader. To preserve this closeness of rendering, I have had in several instances to make use of English constructions which, if not incorrect from a strictly grammatical point of view, are, I am aware, often inelegant. . . . I have, as far as possible, rendered an Arabic word by the same English word wherever it occurs; in some cases, however, where the Arabic word has more than one signification, or where it would distort the sense to retain the same expression, I have not scrupled to alter it. . . . The notes that I have appended are only such as are absolutely necessary for a full understanding of the text."

How far Prof. Palmer has carried out his system, and with what result, are the next points which call for discussion. A fair, albeit not a comprehensive test is afforded by a comparison of the different English renderings of the *al-Fâtihah*, or Opening Chapter, of the Kur-ân. They are as follows:—

Sale.

"In the name of the most merciful God.

"Praise be to God, the LORD of all creatures; the most merciful, the King of the day of judgment. Thee do we worship, and of Thee do we beg assistance. Direct us in the right way, in the way of those to whom Thou hast been gracious; not of those against whom Thou art incensed, nor of those who go astray."

Rodwell.

"In the Name of God, the Compassionate, the Merciful.

"Praise be to God, Lord of the worlds! The compassionate, the merciful! King of the day of reckoning! Thee only do we worship, and to Thee do we cry for help. Guide us on the straight path, the path of those to whom Thou hast been gracious; with whom Thou art not angry, and who go not astray."

Lane.

"In the name of God, the Compassionate, the Merciful.

"Praise be to God, the Lord of the Worlds, the Compassionate, the Merciful, the King of the day of judgment. Thee do we worship, and of Thee seek we help. Guide us in the right way, the way of those to whom Thou hast been gracious, not of those with whom Thou art wroth, nor of the erring."

Palmer.

"In the name of the merciful and compassionate God.

"Praise belongs to God, the Lord of the worlds, the merciful, the compassionate, the Ruler of the day of judgment! Thee we serve and Thee we ask for aid. Guide us in the right path, the path of those Thou art gracious to; not of those Thou art wroth with; nor of those who err."

These several versions convey the sense of the Arabic correctly; the only question is, Which of them follows the original the most closely, and at the same time gives the most pathos to the English rendering? In our opinion Palmer goes unnecessarily out of the way, and weakens the force of the original invocation by altering Lane and Rodwell's "In the name of God, the Compassionate, the Merciful" into "In the name of the merciful and compassionate God." The former is undoubtedly a closer translation of the Arabic, and, withal, more forcible in expression. Moreover, our author employs it in analogous constructions, e.g., "I am God, the mighty, wise," (*Kur.* xxvii. 9); and again, "Thus does God, the mighty, the wise, inspire," &c. (*id.* xlii. 1). He does not hesitate to adopt it in such strange sentences as these:—"He is the wise, the aware!" (*Kur.* vi. 18), varying the original, which is identical in both cases, by "He is the wise and well aware," (*id.* xxxiv. 1). The rendering of the *al-Khabîru*—literally the knowing or the knowing one—occurring in these two passages by "aware" is to substitute an ambiguous epithet for one that is explicit; beside which, the original word, according to the *Tâjû'l-'Arâs*, signifies "He who knows what hath been and what is or will be, or, He who well knoweth the internal qualities of things." Further, in at least two instances (*Kur.* ii. 123; v. 118) our translator interpolates the conjunction "and," writing, "Thou art the mighty and the wise," whereas elsewhere he properly omits it.

"The Ruler of the day of judgment." This rendering of the original is not only less expressive but etymologically less correct than "the King of the day of judgment." The verb *mâlaka*, of which the *mâlik* in this passage is the active participle, signifies, according to Arab lexicographers, to have independent power over anything, whereas a "ruler" may be one appointed by another to exercise sway. The only other passage in which the word occurs is *Kur.* iii. 25, which Mr. Palmer translates "Lord of the Kingdom," a preferable rendering; nevertheless, "The possessor of might," power, or dominion would be a nearer approach to the Arabic.

"Thee we serve." Here, again, an ambiguous word is unwisely adopted; for "serve" may mean to minister unto. Besides, the original verb '*âbada*' is expressly restricted to serving God with religious adoration, and, therefore, "worship" is a far more appropriate English rendering. '*Âbada*-'*Ilâha*, which is the form in which it is given in the Arabic lexicons, is said to mean "he worshipped or adored God; rendered him religious service, worship, or adoration; he obeyed God with humility and submissiveness."

"Guide us in the right path." Why "path" in preference to "way"? The noun here may, and does primarily signify a beaten road, which, however, is not the meaning here. But if it means a course or line of conduct leading to something, then "way" is certainly a more pertinent word than "path."

"The path of those Thou art gracious to; not of those Thou art wroth with; nor of those who err." Here the present instead of

the past tense is used in the first section of the sentence. The rendering of the entire passage is indicated by the translator (Intro., p. lxxviii.) as one of those "inelegant" English constructions which he felt constrained to adopt, but which, in our opinion, are grotesque and utterly uncalled for to convey a clear and correct rendering of the original.

In one respect, however, Palmer's translation of the *al-Fatihah* transcends in accuracy and point all the preceding English versions. We refer to the opening sentence after the invocation:—"Praise belongs to God," which has hitherto been commonly rendered "Praise be to God," as if it were possible for any created being by extolling Him to add to His praise. Praise is God's, belongs to Him essentially, and no ascription thereof to Him by men or angels, and no withholding of it from Him, can increase or diminish His glory. There is a parallel passage in the Hebrew, *עֲלֵינוּ יְיָ* (Ps. lxii. 11), literally, Power to God; but the translators, seizing the full drift of the phrase, have rendered it "Power *belongeth* unto God," where the italics might have been omitted, since the preposition *ל* comprises the idea of having or possessing.

It is presumable that the translator regarded the adoption of the final *th* of the third person singular of the present tense as one of his objections "against using the phraseology of our authorised version of the Bible," for he well-nigh eschews it entirely. And yet it is hardly open to doubt that, while being equally correct, that form is more sonorous, solemn, and better adapted for a book like the *Kur-ân*. Thus, as in the passage just commented upon, "Praise belongeth unto God," or "God guideth whom he will," or "Thus saith thy Lord," will strike the English ear as fuller and more impressive than "Praise belongs to God," "God guides whom he will," "Thus says thy Lord," which, and analogous phrases, occur on almost every page of the work under review.

GEORGE PERCY BADGER.

Asgard and the Gods. Adapted from Dr. W. Wagner by M. W. Macdowall. (Sonnen-schein and Allen.)

THIS book is chiefly intended for the young, but it should recommend itself to older readers for the very full and painstaking way in which information is conveyed by it respecting an interesting and even important subject—the myths and beliefs, the gods and the giants, of that pagan North whence issued the ancestors of the English people. We hardly, indeed, know of any other good English work of like scope, if we except the excellent volumes published thirty years ago by Benjamin Thorpe. The account given here of certain less prominent mythological figures—Hödda, Berchta, Ostara, Iduna—is particularly full and useful. Another noteworthy feature is the introduction of many popular tales, most of them well told, and some drawn from rather out-of-the-way sources. See, for example, the curious Faroese tale of Loki at p. 247.

"Really these little people are difficult to

write for," Miss Mitford once said.* The boy, however, begins with what the cultivated man has to return to—simplicity. He likes a simple tale, but loves not sermonising. He should be interested in the narrative on pp. 245, 246; but may less appreciate a moral which introduces Charlemagne's Saxon War, the "Inquisition," "and other more recent events." A want of simplicity in the treatment of the subject, and also a certain want of caution, are apparent elsewhere in this book. Thor, the personified thunder, is described as "the ideal of the German peasant, as untiring at work as in eating and drinking." Odin, Wotan, is not merely a storm and sky god, but "the all-penetrating, all-conquering Spirit of Nature." And of Irmin we are taught that "the Kelts worshipped the same god under the names of Erimon and Erin, whence Ireland and the Irish are called after him" (6, 71, 152). Lastly, we must own that we cannot understand the spirit, very observable in this work, as in many others of its class, which would seek to extract some solemn, holy, recondite teaching out of the Eddas, a body of pagan mythological traditions, systematised, probably modified in parts by later addition and invention, and by the influence of Christianity and of foreign tradition.

German art has often dealt successfully with books of this class—witness, for example, the grotesque frontispieces to Kletke's *Märchen-saal*. The illustrations before us, some of which we have encountered previously in German works, are many of them worthy of mention, as that of the ash Yggdrasil. One must, however, be excepted—"The Binding of the Fenris Wolf" (p. 153)—which might have given that animal, could he have seen it, an additional pang on the occasion to which it refers.

DAVID FITZGERALD.

The Aryan Village in India and Ceylon. By Sir John B. Phear. (Macmillan.)

MOST Englishmen who write upon India begin at the wrong end. The vastness of the country, the elaborate machinery of British administration, the desperate poverty of the mass of the population—such large subjects as these naturally attract attention, and afford opportunity for the modern vice of facile word-painting. But what we really want to have is not "tall talk" about these superficial aspects of affairs, but some attempt at a description of the inner life of the people. India is not composed merely of 190 millions of individuals, with about one Englishman to govern every 100,000 natives, but of an aggregate of petty social organisms, which are both simple and, at the same time, complex in their structure, and which have been preserved substantially unchanged from prehistoric ages. The village is the unit of Indian life, from which every enquirer must start who wishes to obtain a faithful knowledge of the social condition of the country. It were much to be desired that an intelligent and patient observer should devote himself for some years to the study of Indian society from this point of view, as Mr. Wallace has done in the case of Russia. Unfortunately,

* In a letter to Crofton Croker.

the educated natives who learn English and pay visits to this country are totally unable to supply the need.

Sir John B. Phear, who was, we believe, at one time a judge of the Calcutta High Court, has boldly advanced on the lines of investigation above indicated. Following up the hints dropped by Sir H. Maine, and imbued with the methods of the modern spirit of scientific research, he has here undertaken the task of analysing the village system as it exists throughout a great part of Bengal at the present day, and comparing it with the corresponding institutions still to be found in some parts of Ceylon. This task he has performed in a most competent manner, displaying not only the acumen and breadth of view that might be expected from his position, but also a knowledge of the manners and usages of the natives, which is rare even among Indian civilians. The cultivation of the soil is the sole pursuit of the people of India to a degree which we are hardly capable of realising. All alike live from the land, and their relations to one another are determined entirely by this consideration. It is, therefore, as the unit of agriculture that Sir J. Phear first treats of the village. The methods of Indian agriculture are based upon the village, as those of English agriculture are based upon the farm. The cultivators and the villagers are co-extensive terms. Their rights, their duties, and their general status are fixed by traditional usage, which merges their individuality in the common interests. When a new village is formed by reclamation in the jungle, as constantly happens, the settlers do not each set to work for his own hand, like American backwoodsmen, but they immediately organise a community, complete in all its essential elements. As the unit of agriculture, the primitive village system survives almost everywhere unimpaired to the present day. Exceptions may, perhaps, be found in the deltaic flats of Eastern Bengal, and in the malarious tracts lying beneath the Himalayas, in both of which cases the physical conditions have driven the husbandmen to live in isolated homesteads. But, as a unit of administration, the village has attained very various degrees of development in the different provinces. In the Punjab alone the village remains, for the most part, such as we may fancy it to have been in the early ages of Hinduism. The cultivators are themselves the proprietors, not in several ownership, but as tenants in common, jointly liable for the Government assessment. In the North-West Provinces the village still continues to be the unit of administration for revenue purposes, but the joint ownership of the cultivators has generally been converted by ancient force or fraud into private property in the hands of strangers. Moving farther west, into Lower Bengal, we find the village no longer recognised by the Government, which looks only to the *Zamindari* estates, made up, usually, of a great many villages. Similarly, in the two sister Presidencies of Madras and Bombay the village has been suffered to fall into official neglect, while in the one case the individual cultivator, and in the other each separate plot of ground, has been taken as the unit of land administration. But, as has been already

said, the village survives everywhere alike as the unit of social and agricultural life.

The only portion of Sir J. Phear's book at which we feel disposed to cavill is the title-page, and that on two grounds. First, we do not yet know enough about primitive society to be able to assert with certainty that the village community, even in India, is characteristically "Aryan." And, second, the village, as described by our author, is not the archaic type which still exists in Upper India, but the degenerate copy of that type which can be traced only with difficulty in the Gangetic delta. With regard to the first point, we would call attention to the fact that the village community is by no means confined to the races of comparatively pure Aryan blood. Even in the Punjab it is not more highly organised among the Rajputs than among the Jats. It is found among the Afghan tribes on the western frontier, and among the Assamese in the extreme east; and, curiously enough, in both these remote instances, it has received the same appellation of *Kheyl*, *Khel*, or *Khail*. Yet, more strangely, it has attained a considerable stage of development with some of the wild tribes of Central India, who are admitted to be of non-Aryan origin. Though Sir J. Phear does not seem to be aware of the fact, the only part of Bengal where village head-men are recognised by the British authorities for administrative purposes is in Santalistan and the highlands of Chutia Nagpur. The truth appears to be, not that the Hindoos have imposed their own institutions upon the aboriginal population, as Sir J. Phear seems to imply, but that a village community is the primitive form adopted by every family of the human race when it first enters on the agricultural stage of civilisation. Upon the second point, that Sir J. Phear has taken the disintegrated village of Bengal as typical of "the Aryan village in India," we need say no more. We owe him a heavy debt for having expended so much labour and thought in studying the only form of native life which lay conveniently within his reach. He has produced a model specimen of the kind of research which India greatly needs. It looks so simple, and yet it has never before been attempted with so much thoroughness and learning. His companion picture of the agricultural village in the North Central Province of Ceylon affords an admirable example of what also needs doing for other provinces of India. After a few more such monographs we shall be better able to arrive at a conclusion concerning the primitive form of the Indian village community, and the changes that have been introduced in it by Mahomedan conquest and British centralisation.

JAS. S. COTTON.

Summerland Sketches; or, Rambles in the Backwoods of Mexico and Central America.
By Felix L. Oswald. (Philadelphia and London: J. B. Lippincott & Co.)

HE must be a sanguine man who at this time of day opens a new book on Mexico expecting to find in it much novel information. For three hundred years the shelves of libraries have been filling with volumes about the *Tierras calientes*, *templadas*, and *frias*, until

the "general reader" begins to think that there is nothing more to tell about cacti and pronunciamientos, Aztec ruins and revolutions, aloe juice and murder, which are popularly believed to be the leading products of the unhappy land which—for his sins—the briefless barrister of Estremadura was permitted to conquer. Warned by long experience, the wary reviewer opens Dr. Oswald's modest-looking volume not hoping for much, and a specialist would perhaps be compelled to close it, acknowledging that he had not been disappointed. Indeed, there is little fresh in its pages. But yet, somehow or another, after knowing a little personally about Mexico and reading a multiplicity of books regarding it, we feel that this pleasant Belgo-American surgeon understands the Northern Spanish Republics, and has enabled us to understand them, better than any other recent writer. Cities he skips over as if they were mere stepping-stones to less hackneyed localities; and in the temperate sierras of Jalisco, Colima, and Vera Paz we are introduced to a people and scenery far away from the beaten track of tourists. Dr. Oswald, it would appear, is a Belgian by birth, but an American by training, and was in 1867 stationed near Vera Cruz as director of a military hospital. Falling sick, he sought in the purer air of the Mexican uplands the health which usually deserts the Northerner in the feverish jungles of the *Tierra caliente*. The next eight years were spent in this region, and, though he is rather reticent over his duties, it would seem that part of his time was occupied in medical practice and Government service, and part in "locating" Belgian immigrants in some of the cooler parts of the country he examined. An actual analysis of the chapters does not permit us to affirm that the author has travelled over untrodden ground or discovered anything novel in Hispano-American character. But he tells us all extremely pleasantly, with some literary grace, and with much of the quiet, dry, unobtrusive humour which, indigenous to Scotland, has become naturalised and prosperous in the New World. The picture he gives of the lake region of Jalisco is so idyllic as to tempt many thither; the perpetual summer of the Sierra Madre ought, indeed, to make it the sanatorium of the southern parts of North America. The author deplores the reckless manner in which timber has been hewn down in the inhabited parts of the country. The rapidity of the tree and game destruction in the United States has been more unparalleled than the growth of its cities; and Dr. Oswald declares that, if the present course is persisted in, Maine, Michigan, and North Carolina will soon be as bald as Northern Italy, and the last game have fled to the festering swamps of Southern Florida. Mexico is already experiencing this doom. But her backwood States, being remote from commercial centres and unpermeated by railways, are more secure from the inroads of the destroyer than the Northern wilds.

To this wooded mountain and foot hill country the greater part of the book relates. The Indian villages, the lonely rancho where the farmer lives in semi-patriarchal style, the monastery in the valley where low morals and

high charges distinguish the monks' dealings with the outer world, the American teamsters, the refugees from the Southern States, and the quaint "characters" which are invariably to be met with in these remote regions add a human interest to the sketches of scenery and natural history. "Boss Davis," the master waggoner of the Morgan Overland Transit Company, is a well-painted portrait; while there is something exceedingly life-like in the description of Nick Fisher, the Tennessean guide, who had lost a team of mules and "a valuable buck nigger" at Murfreesboro' (p. 293). The savage Jalisco Indians who have accomplished what the gentle Waldenses attempted in vain—the preservation of their political freedom and primitive faith—are described in detail all too brief; and the great and mysterious city of Uxmal, in Yucatan, which was a mystery even to the Aztecs, though visited so frequently within the last twenty years, loses nothing in the interesting chapter which Dr. Oswald devotes to it. The cyclopean buildings are rightly enough considered not to be Aztec—and, perhaps, not even Toltec. The author ventures on a theory regarding them which we do not remember ever to have seen broached before in exactly the same form—viz., that the builders were of an entirely different race from the present Indians, who have not a trace of a tradition or the slightest interest, except of a superstitious character, connected with these gigantic ruins. The western part of Uxmal is composed of low walls and *débris* of rough-hewn stones. It is known to the aborigines as *At'acegual*, "the Indian town;" but the eastern portion they call *El Huasacmal*, "the main city." Up in the Sierra de Macoba there is a *plateau* called the *Campo de Rota* (Field of Defeat); and in various districts, when the priests do not watch them, the Indians celebrate a festival about the end of September, under the name of the "Week of Deliverance." It cannot have been the Spaniards that they were delivered from in that week? Not improbably it was the builders of this American Nineveh, for not far off is a quarry still known as *La Matanza*, or the "Man Killery," as if they had been worked nearly to death there, cutting stone, perhaps, for the foreign conquerors who inhabited "the main city." Possibly the new Franco-American expedition, now about to re-explore this and the other mysterious ruins of Mexico, may throw some light on this absorbing problem.

The highlands of Vera Paz in Guatemala are described in terms equally attractive with those of Mexico, and, so far as we have tested the facts, without drawing much on the enthusiastic imagination usually possessed in so pronounced a degree by the Immigration Agent. Guatemala is, however, perhaps the most hopeless of the all-but hopeless Republics of Central America. The people are polite—so polite and poor that it was over a "dance house" in one of them that the traveller read a notice to the effect that "gentlemen without breeches were not admitted;" and Dr. Oswald tells of a country store in Guatemala which had a placard on the door with the request, in rather phonetic Spanish, to "wind the horn if Sr. Matias the merchant is not at home."

The illustrations in the volume are all original, very graphic, and for the most part engraved in that admirable manner for which American publishers are becoming noted. The volume contains many natural-history notes, generally more accurate than those which are contained in the books of unscientific travellers. We might, however, point out to Dr. Oswald that the prong-horn antelope is *Antilocapra Americana* (p. 39); that "Professor Linne's system of botanic classification by staminal distinctions" is not "the still prevailing one" (p. 364); that Mexico is not in "South" America, as by a slip of the pen he would seem to indicate (p. 231); while it might be well for the author to revise his allusion to Stirlingshire topography (p. 118) if he desires the prosaic Scot to preserve faith in the authenticity of these charming pictures of the Mexican Summerland.

ROBERT BROWN.

NEW NOVELS.

Mehalah: a Story of the Salt Marshes. In 2 vols. (Smith, Elder & Co.)

The Head of Medusa. By George Fleming. In 3 vols. (Macmillan & Co.)

Sarah de Berenger. By Jean Ingelow. In 3 vols. (Sampson Low, Marston & Co.)

THE anonymous author of *Mehalah* has written a very powerful and original story. It is a book which has for its subject Love, not as an incentive to higher and purer motives, or even as a good impulse, but as a malevolent fate slowly working through the stages of maliciousness, cunning, and brutality to the development of madness and loss of responsibility; and yet it has the strange power of creating a powerful interest in the fortunes of its brutal hero. *Mehalah* the heroine, the fisher-maiden, more often known as Gloriana, or Glory (from the name of the ship which she wears on her blue jersey), is like some beautiful wild deer in the cruel grasp of a beast of prey. From the first scene we feel that the influence of her lover, Elijah Rebow, is stronger than her power to resist it, and yet through the whole story she makes a brave struggle, and we can hardly call her end defeat. The scene is laid in a county which suits well with the relentless misery of the book. The sad breadth of the sterile salt marches on the coast of East Essex accords with the freedom of the story and the low form of humanity represented in it. For much of the talent of this novel lies in the sustained power with which the very rudimentary human beings of which it treats are made to live, and move, and have their being in their own semi-civilised and coarse way. It is not often that we find the heroine of a nineteenth-century story saying of her rival, "She insulted me, and I flung her overboard," or breaking a cask of spirits that her mother may not drink it; or, on a night excursion, taking out a pistol, "looking at the priming, and thrusting it through a leather belt she wore under her guernsey;" but it seems quite natural for *Mehalah* to do all this. Nor are we surprised at the soldier-crab life of old Mrs. de Witt, nor the animal questioning of

old Abraham, the farm-servant, who is in despair when he finds that his mistress has run away from the cruel yoke of Elijah. "Who, then, is to prepare me my wittles? I ain't going to be put off with anything." The author is quite true to the idea of rustic mind propounded in the words, "Mind in the rustic is like oyster-spit—unformed, the protoplasm of mind, but not mind itself, daily, annually deeper buried in the mud of coarse routine. It never thinks, it scarce lives, and dies in unconsciousness that it ever possessed life." That this dull level is sometimes broken by a mind like that of Elijah is treated as a curious phenomenon. He himself accounts for it thus to *Mehalah*:—

"God made most folks of clockwork, and stuck them on their little plots of soil to spin round and run their courses, like the figures on an Italian barrel-organ. . . . But as he was making the dolls that were to swirl and pirouette, his breath got into some, and they are different from the rest. . . . They go where they list, and do what they will; they follow the impulse of the breath of God within, and not the wires that fasten them to the social mechanism. I do not know what I may do. I do not know what you may do. We have the breath of God in us."

The story was strong enough to have dispensed with the sensational scenes of Elijah's treatment of his mad brother, chained in a vault beneath his own dining-room, and the throwing of vitriol into his own eyes; but such scenes as the burning of *Mehalah's* home, the escape and flight of the madman, the forging of the iron wedding-ring by the blind man, and the final tragedy, in their settings of lurid sunsets, storm-driven midnight clouds, wild seas, sterile marshes, and black bitter pools, will make *Mehalah* long remembered as a picture, and the recognition of the magnetic power which minds have one upon another—a force as yet not considered or legislated for—joined to the unconventionality of its style, of its plot, and of its characters, will warrant the book in laying a claim to originality.

It is like turning from sackcloth to a cobweb, or from the battle-axe to the keen-edged scimitar, to speak of *The Head of Medusa*; but it is a story that will be universally popular among novel readers. There will be ten who will care for the subtle spirit-dissection and delicately touched Italian pictures of George Fleming's latest novel to one who will be interested in the rough, fierce power of *Mehalah*. *The Head of Medusa* is one of a class of novels which has had its birth within the last few years—novels which for their subjects take some difficult phase of complex human nature to represent, and reach their aim by representing accurately every tortuous winding of the road. The story is that of a young American girl who, from a high ideal of self-sacrifice and devotion to the good of another, becomes the wife of an Italian, who tires of her very quickly. The interest of the book turns upon this beautiful Barbara, one of those deep and concentrated natures whose life is in loving, and which, when denied of the natural outlet for such love, pass to a living death. "Sorrow may have her voice, despair his own exceeding bitter cry, but misery is dumb," says this author; and there is some-

thing pitiful in the subterfuge for living which Barbara's school and hospital make for her. In novels, at any rate, it is quite remarkable how many useful and excellent buildings rise upon the foundations of slowly breaking hearts. This school work is our last glimpse of Barbara, but she has passed to it through her dream and cruel awakening concerning Cesco Lalli, her husband, and through the self-suppression of her love for Walter Hardinge; and our sympathies are aroused and held through all the sad story of both. The Roman background to the picture is wonderfully artistic. It is not a guide-book to Rome, as some novels seem to pride themselves on being, but in a charming manner the writer takes for granted some amount of knowledge, and speaks of the sun setting behind St. Peter's, and the clouds above the hills tinged with a dull, coppery red, the pines in the Pamphili Gardens, the bridges, the yellow river, the massive roundness of St. Angelo, the dark tops of the trees on Monte Mario, the waste of the Campagna, and the straight black cypresses in the convent gardens, as things familiar to us all, until we seem to see them in a dream. And in the foreground there stands Barbara with her appealing wistfulness and her wasted love; Cesco Lalli, the impersonation of soft, fawning insincerity and shallow-heartedness; Walter Hardinge, with his sunny sympathy and easily satisfied affection; Lexeter, the victim of dumb, unselfish devotion and hopeless passion; and Octave, with nothing to give, but a happy power of receiving which would carry her through life in an unconscious state of beatitude. The book is full of suggestive thoughts, which are scattered up and down through its pages with an ease that makes the reader feel there must be a plentiful store in the rich and cultivated brain from which these have come. And the pathos of the whole is fitly linked with one of the most beautiful of Robert Browning's lyrics—the song in "Paracelsus," which begins, "Over the sea our galleys went." Nothing could more aptly describe the hope and the hopelessness, the lost ideal and the irretrievable waste, of Barbara's life.

When people of poetical temperament write novels there is always a danger that the plot will not have the cohesion and strength which will be cultivated by the more prosaic. There is a tendency to allow picturesque scenes here and there to sway the course of the story rather than to be set as jewels in it. It is this temptation to which Miss Ingelow has succumbed in her latest novel, *Sarah de Berenger*. She has written a long story for the sake of two or three scenes which are undoubtedly dramatic and forcible; but the rest of the plot is not equal to them. The heroine, Hannah Dill, is the wife of a convict cobbler, who is left alone during her husband's long imprisonment with two little baby daughters. The mother's one desire is that these children should never know of their father's disgrace, and that he should never be able to claim them. She is left a small fortune by a relative, and immediately assumes the position of nurse to them, and takes them to the seaside. Here she chances, by picking up a bracelet and restoring it to

its owner, to become acquainted with the name "de Berenger," and thinks it would be a sufficient disguise for her little ones. She is plunged into difficulty immediately after she has given it to them by meeting some people who begin to speculate on the possibility of the little girls being the children of an estranged brother. This opens a way to the disguised mother. She sacrifices every maternal instinct, and allows the children to be adopted by this unknown family on whom they have no claim. She waits on them as nurse until her convict husband is released. The scene in which she suddenly recognises Uriah Dill the cobbler at a temperance meeting, and is subsequently claimed by him at the small station, is really powerful, and the whole character of the repentant convict, with its curious phases of remorse and conceit, is most cleverly worked out. The self-effacing mother dies with her secret unrevealed when her children are about to be married; but the morality of the plan which she had adopted for their forcible removal from the lot in life to which they had been born is open to question, and is certainly not natural, unless it is one of those curious facts more strange than fiction. The book is too long, and the discussions on temperance are wearisome.

F. M. OWEN.

CURRENT LITERATURE.

The Parliamentary History of the Irish Land Question from 1829 to 1869, and the Origin and Results of the Ulster Custom. By R. Barry O'Brien. (Sampson Low and Co.) There can be no question of the opportuneness of this little volume. Regret will probably be felt by many readers that it is not larger. But from Mr. O'Brien's two hundred pages may be gained a fair notion of the history of the Irish land question. Practically, it will be seen that this question has never been out of the hands of Parliament; for fifty years there has virtually been one long debate, now and then adjourned at various stages of performance in the way of legislation. Throughout the painful history it is noticeable that whenever there has been famine, or an approach to famine, in Ireland, then the land question has invariably assumed an acute form. Mr. O'Brien is one of those who believe that the evils which afflict Ireland are remediable; one who thinks that these evils are largely traceable to the system of ownership of the land, which crushes industry and independence with the fear of rack-rent. Perhaps the most valuable feature of his work is the chain of quotation from the speeches of statesmen and the writings of eminent publicists, by which he seeks to draw the reader to his own conclusions. Mr. Froude is not in all things a wise guide, but he has unquestionably a large knowledge of Ireland, and Mr. Froude says that "of all the fatal gifts which we bestowed upon our unhappy possession, the most fatal was the English system of owning land." This is part of much evidence that all is not well with the land system of Ireland. It is known that five-and-thirty years ago the late Lord Derby had a long official connexion with Ireland, and there is much in Mr. O'Brien's pages which would lead to the opinion that Lord Derby had formed strong views with regard to the wants of Ireland. In one place he says:—"The remedy for the evils of Ireland is not emigration, but a system under which the tenant would be induced to invest his labour and capital in the land." Another very important speech by Lord Derby quoted in this volume is that in which,

in 1845, he declared it to be the universal practice in Ireland that tenants, being tenants at will only, are required "not only to make good and keep in repair all drains, fences, and outbuildings, but even to build their own dwelling-houses." In the same speech, the population of Ireland being then 8,000,000, or nearly 3,000,000 more than at present, Lord Derby declared—"It is not space that is wanted in Ireland. I am not prepared to say that the country is over-populated." The history of Irish agitation seems to be always reproducing the same features. Here, in 1880, many are recommending precisely the course which Lord John Russell pursued in 1848. On July 22 in that year, Lord John Russell moved the suspension of the Habeas Corpus Act. The House had assembled specially for the purpose. An amendment was brought forward to the effect that the state of Ireland arose from mis-government and from want of remedial measures, an amendment for which only eight members voted in a House of two hundred and eighty members. All through this parliamentary history of the Irish land question runs that striking and warning similarity to "the condition of Ireland question" at the present day. In 1852, Mr. Bright said he would stand by the Irish members on the vital question of Irish land, and he added,

"It was in the eternal decrees of Providence that so long as the population of a country were prevented from the possibility of possessing any portion of their native soil by legal enactments and legal chicanery, these outrages should be committed, were they but as beacons and warnings to call the Legislature to a sense of the duties it owed to the country which it governed."

Gradually the history passes on to the legislation of 1869, and then to an account of the Ulster Custom, the extension of which to all Ireland seems to form part of the author's remedy for the evils of his country. It is certainly true that Ulster has been lately, as it was in previous periods of a critical character, free from disturbance and outrage. But the difficulty of the Ulster or of any like custom is expressed in the following sentence, with which we must conclude our notice of this useful and interesting work:—

"Legislation, to be effective for the protection and security of those tenants who cannot, as I have already said, help themselves, must, by express enactment or procedure, render rack-renting absolutely impossible. The tenant must, in fact, be taken out of the power of the landlord. He must be made wholly independent so long as he pays a fair rent, and does not injure or deteriorate the value of the land."

The Australian Abroad. Series II. By James Hingston. (Sampson Low and Co.) Before now, politicians, and scholars, and ladies have given us their experiences of Eastern travel, but the tourist proper has hitherto been but poorly represented in India. By the tourist we mean a person who journeys only for pleasure, and who carries with him no adequate preparation either from reading or from the society of friends. Mr. Hingston prides himself, with justice, upon being a typical tourist. Without a companion in travel, knowing no more about the East than might be gathered in a couple of hours from a school geography, and having no friendships to enlighten his absolute ignorance, he has boldly penetrated through Ceylon, through India, through Egypt, and through Palestine. And yet Mr. Hingston possesses one redeeming virtue to justify the dimensions of the volume before us, and the illustrations lavished upon it by the publishers. He has a curious mind, open to strange impressions, and not incapable of reproducing them. It reminds us of the philosopher's *tabula rasa*, which, unaided by innate ideas or preconceptions, constructs for

itself the external world. In the description of India more especially we are struck with the value of this dominant characteristic. Other people may lecture us about the august Aryan stock or the beneficence of British rule. Mr. Hingston tells us in all simplicity what he saw with his own eyes, and what he heard from his *ciceroni*, native and English. It would be easy to make a collection of gross absurdities which he reports for sober truths, and thus to turn his ignorance into ridicule. But there would remain a considerable substratum of solid facts, which most enquirers either pass over or do not care to notice. Among such matters we may mention his transcription of a placard on the walls of his hotel at Cawnpore—"Visitors will be good enough not to kick or strike the hotel servants." Another characteristic of our author, which we suppose is intended to be implied by the title of the book, is a certain grim humour, which seems to us to be very skillfully managed. By this we do not mean that Mr. Hingston rivals Mark Twain, or even that he aims at such commendation. But he can appreciate the comic side of things, and his determination to "do" all that was worth doing occasionally landed him in ludicrous situations. We wish that we had space to quote his account of what befell him in the Parsee Towers of Silence at Bombay, but, unfortunately, his style is too discursive. As the story is a good one, we must apologise for telling it in our own words. Though warned by a notice against trespassers, like Browning's Briton, Mr. Hingston was not to be balked. He clambered upon the walls, and saw what was to be seen within. Unfortunately, his hat fell off, and fell inside. Of course, he went down after it, and, equally of course, he found that he could not climb back. The vultures came flapping about him, and he thought how easily the Parsees might avenge the desecration of their holy place. Audacity once more served him in stead. He walked straight out through the gate, appeasing the wrath of the guardian by offering a card printed in Cingalese characters, and by pronouncing the mystic words "Jamsetjee Jeejeebhoy." If this adventure be not true, it is at least well invented.

Baubie Clark. By the Author of "The Hon. Miss Ferrard." (William Blackwood and Sons.) It is not uncommon, especially at this season of the year, to receive moralising tracts upon the poverty and misery of our great cities, expanded into the form of stories. Here, however, we have a tale on the same subject, without a moral. The author, who holds a high rank among professional novelists, has condescended to throw off a slight sketch, which, both in design and execution, recalls the dignity of his more serious efforts. A Scotch beggar-girl abandons the comfort of a "Home" to accompany her drunken and imbecile father on the tramp from Edinburgh to Glasgow. That is all. But the simple tale is told with so much vividness and so much knowledge of the outlying corners of human nature that it will not easily be forgotten.

A Jolly Fellowship. By Frank R. Stockton. Illustrated. (C. Kegan Paul and Co.) Having read this story as it came out in the pages of *St. Nicholas*, which we may take the opportunity of saying is by far the best of the juvenile magazines, we can heartily recommend it as a gift-book, in its present handsome dress. It purports to be written by a boy of sixteen, describing the adventures of himself and a younger companion about the coast of the Southern States of America and the neighbouring islands. We confess to having become somewhat wearied of the characteristic Yankee humour, when exercised about occurrences of every-day life. But here we have sufficient incidents out of the common (without being extravagant) to carry off even stale jokes,

Savannah, and Nassau, and New Orleans are still fresh as fields for adventure. Some of the illustrations are excellent, particularly those two which are dimly adumbrated in gold upon the cover.

Glimpses of the British Empire (Griffith and Farran) is the sequel to *Glimpses of England*. The first two sections about Scotland and Ireland contain little that might not be learnt from a map alone. The succeeding sections will be found more useful, as they contain some anecdotes and descriptive passages sure to interest children. It would perhaps have been better if the author had left out most of the figures and a great many of the names. It can hardly be necessary that the children for whom this book is intended should know where the Cockscomb Hills or the Flinders are.

The Girls' Own Annual (Leisure Hour Office) contains some excellent papers on work of different kinds, useful and ornamental, and will no doubt set many idle fingers going. It is a pity that the stories, almost without exception love-stories, should not be of a higher order. The stories in the *Boys' Own Annual* (Leisure Hour Office), written by B. and K., are much fresher in tone, and the volume is sure to be much valued by those for whom it is intended.

In *Old and New Edinburgh, Illustrated*, we have the first number of what promises to be an interesting and instructive account of the ancient capital of Scotland. Like Messrs. Cassell's similar publication, *Old and New London*, it is eminently popular, and, if we can trust the fair promise of the Introduction, will contain something to interest or instruct almost every class of reader. The author of the letter-press, although reputed a novelist, appears to have the facts of his subject at his pen's point, and, if he sticks to them, will no doubt produce a history which will be all the more valuable from the picturesqueness of its narrative. But it is scarcely fair to judge of a work like this, or at least the literary part of it, by its first number, and, for the present, the illustrations deserve most attention. The frontispiece of the Old West Church and North Loch, long since drained off to make room for the Edinburgh and Glasgow Railway, forms an admirable introduction to pictorial Edinburgh, and will remind many a visitor of the only fault to be found with modern Athens, viz., that a noble and rapid river does not sweep round the foot of the Castle Rock in the valley occupied by the railway and the Princes Street Gardens. In the other illustrations there is a judicious selection of ancient and modern scenes, and, barring one or two rather muddy wood-cuts, such as St. Margaret's Chapel on p. 20, they are all good. Several are of antiquarian interest, though one would like some further authority than is found in the text for the statement that the eminently Celtic-looking utensil depicted on p. 10 is a Roman urn. Of course the work, both in scope and price, pretends—and wisely—to no more than a popular exposition of its subject, and, so far, it promises to become an elaborate and picturesque description of the beautiful city.

MR. MAJOR'S *English History B.C. 55-A.D. 1066, Standard II.* (Griffith and Farran), is one of a series issued in consequence of a recommendation from the Education Department that the reading-books for children in schools under its control should impart definite instruction in various branches of knowledge. There is much that will be attractive to children in Mr. Major's little book. The type is large and clear, the language is simple, there is an absence of dry details and of dates, and the prose is varied every here and there by ballads. But, unhappily, the book is disappointing. The subjects indicated by the table of contents are just those which, if rightly handled, would be sure

to fascinate children, while impressing upon them the chief events and the characteristic features of our early history. But the stories are too often only lessons, as in the chapter headed "King Arthur," which is not a story at all; and it is only now and then, as in the account of Bede's death, that children will forget that they are in school. Worse than this, however, are the inaccuracies, which occur again and again. The "ancient Britons" are spoken of as "our forefathers;" and the English are described as a "patchwork quilt," made of many pieces—"Briton, Roman, Saxon, Dane, and Norman"—statements which, to say the least, are very misleading. The massacre of the Danes on St. Brice's Day is spoken of as undoubtedly a massacre of all the Danes in the land, although Mr. Freeman has shown that such a wholesale slaughter "is not to be thought of." It is an inexcusable error to speak of the present ruins of Whitby Abbey—a splendid specimen of pointed architecture—as "the remains" of an abbey which "in the time of our lesson was not in ruins—it had just been built by the Lady Hilda"! This strange mistake suggests the greatest defect in the book. The institution which, of all others, is characteristic of early times, and which was most closely bound up with the intellectual and spiritual life of the people, from the highest to the lowest, is entirely passed over. Monks and abbots are mentioned, but no word of explanation is given as to what monks and abbots were; and of the great value of monasteries in the days of ignorance and war not one word is said. No notion is given to the children that Bede owed his learning to the fact of his being a monk, or that the Abbess Hilda did a great and noble work because she was an abbess. Gregory himself, the great Roman monk to whom we English owe our earliest knowledge of Christianity, is not even named, but is spoken of as "someone;" and the well-known "*Angli non Angli*" is attributed to a casual "passer-by"! Though three lessons are devoted to the English monk-statesman, Dunstan, no idea is given of his real greatness, while many foolish stories about him are repeated, and to his "bad conduct" are unhesitatingly attributed the evils of Edwy's reign. In the simplest history book for children a distinction should be made between what is only tradition and what is fact, and in that now before us at least some sign should be shown of an acquaintance with Prof. Stubbs' Preface to his edition of the Memorials of St. Dunstan. A teacher who is well acquainted with the early history of England will have to make many corrections and additions in reading this book with a class.

The Pyrenees. By Henry Blackburn. With One Hundred Illustrations by Gustave Doré. Revised and Corrected to 1880. (Sampson Low and Co.) It has been a subject of regret to many a tourist that the book which has been his guide and comrade through a pleasant holiday should almost invariably be so unsightly a volume, so unpleasant to handle and to read, that immediately on his return it is relegated to the darkest corner of his bookshelf. Many must have wished for some volume which would not only serve as a trusty courier on the journey, but which might also be a pleasant companion by the fireside afterwards. This want, for carriage tourists in the Pyrenees, is now supplied by the work before us. These illustrations of Gustave Doré, while as striking as ever, are closer to fact than any others which we have seen by this artist; and, when his habitual exaggeration breaks out, Mr. Blackburn, for the most part, honestly warns his reader of it. Another merit in the book is the way in which the needs of the special class of tourists for which it is intended are kept in view, and all else sternly excluded. The pedestrian and the mountaineer will find little help therein; but it is by the abstinence from the minute

details which are absolutely necessary as a guide for mountaineers that Mr. Blackburn has been enabled to make his book so generally interesting. We are heartily glad to see him setting his face against the shameless and needless begging, and the impositions of the *Chœur des Montagnards*, dancing of the *Branle*, &c., which are practised in the Pyrenean watering-places. We have often heard the peasants of the neighbouring valleys roar with laughter at the report of what is there put before strangers as specimens of Pyrenean manners and dance and song; but we did not suspect that the impudence had arrived at the height of presenting the common French nursery song of which a verse is quoted on p. 56 as a product of the Pyrenees. This is much as if at Beddgelert or Braemar

"Sing a song o' sixpence, a pocket full o' rye,"

were given as a Welsh or Highland air. It is a pity that Mr. Blackburn has so closely followed M. Taine, whose sketch of the Pyrenees is by many degrees the least meritorious of his works. No foreigner in the Pyrenees is so easily gulled as a Parisian, simply because he is not aware that he is really a foreigner there, and M. Taine has suffered the common fate of his countrymen. On the whole the book is very correct. There are, however, a few slips which may be easily remedied in another edition. No *château* could have been built on the *Adour* at Pau (p. 18). The name of the peasant botanist on p. 38 is Sacaze, not Sacage. Señores for Señoras (p. 174) is a ludicrous misprint; we can hardly picture to ourselves what might be the effect of a Spanish gentleman appearing on a public promenade with a mantilla, and with a red camelia in his hair. The illustration on p. 47, though not a very good one, is evidently intended for a spot near the summit of the *old* road from Laruns to the *Eaux Chaudes*; this should be noted, as nothing like it is to be seen by the carriage traveller on the new road, and the older way, though unmentioned by Mr. Blackburn, still offers a shorter cut to the horseman or pedestrian. It is hardly enough to say that the ascent of the Pic de Berghons "presents no real difficulties to the climber;" we have accompanied on foot a stout lady riding on a small donkey, and neither she nor her beast seemed at all unduly fatigued by the ascent; it would be more to the point to remark that this is one of the few mountains which presents from its summit a view that amply repays the fatigue of the climb. It would be easy to point out omissions, especially as regards Bagnères de Bigorre, but Mr. Blackburn has evidently written under the double restraint of M. Doré's illustrations and of M. Taine's text. Singularly, the only drawing in the book which completely puzzles us is that on p. 236, inserted in a good account of St. Jean-de-Luz; neither the cliff nor the boat is like anything we have seen here, and yet we number ourselves among the oldest foreign residents. Such rare slips are of little importance. As a whole, the book is trustworthy within its range. The hotel information is correct to date, and the work is one which may not only be consulted with profit on the journey, but may be looked at with pleasure long afterwards.

Heroes of History and Legend. By A. W. Grube. Translated from the German by J. L. Shadwell. (Griffith and Farran.) This is a delightful story-book about history, and about a period of history which is very little used for the purpose of entertainment. Anyone who reads it will gain a very fair idea of the leading features of mediæval history, approached from a Teutonic point of view. The Germans and their migrations, their contest with the Roman Empire, the rise of European States, and the heroic characteristics of German emperors and

kings are all told in a pleasant and accurate fashion. The objection to such a book as Herr Grube's generally is that it sacrifices to pictorial effect the real historical meaning of the facts and characters with which it deals. Such is not the case in this instance. Herr Grube is lively without being superficial, and his concluding chapter on "Mediaeval Society" has a picture of the "Minnesinger," which probably would be full of information to many of riper years than those for whom the book was originally intended. Mr. Shadwell has done his work as translator neatly and well; the book reads trippingly in its English dress. It may be recommended as an excellent introduction to early European history.

The Family Circle Picture Book. (James Clarke and Co.) The text of this child's book is not very good, but the illustrations, 180 in number, are certain to be popular. They are full of innocent and kindly humour, very largely about animals, and represent mice sketching sleeping cats, dogs kissing donkeys, storks taking shelter from the rain under arum-leaves, frogs pelting naughty boys with stones, and all sorts of quaint fancies of the same kind. We recommend this as a capital gift-book for children of three or four years old.

NOTES AND NEWS.

MR. ADIN WILLIAMS, favourably known as the author of *Lays and Legends of Gloucestershire*, will soon have ready for the press *A Story in Stone, and other Legends of Gloucestershire*.

The first two volumes of Leopold von Ranke's *Universal History* will appear in a few weeks. They will contain chapters on (1) Ammon-Ra, Baal, Jehovah, and Ancient Egypt. (2) The Israelitish Kingdom of the Twelve Tribes. (3) Western-Asiatic State-system. Empire of Assyria. (4) Medo-Persian Empire. (5) Older Hellas. (6) Conflict of the Greeks with the Persian Universal Empire. (7) The Democracy of Athens and its Leaders. Critical Points of the Peloponnesian War. (8) Inner Movement of the Greek Spirit. Ionian Philosophy. Pindar. Aeschylus. Sophocles. Euripides. Herodotus and Thucydides. (9) Perso-Greek Entanglements. (10) Philip of Macedon. Alexander the Great. Hellenistic Kingdoms. Carthage and Sicily. There will be appendices on the Chronology of Eusebius, on some supplements to the Book of Kings from the Alexandrian translation, and on Diodorus Siculus.

MR. J. RUSSELL LOWELL will be the subject of a biographical and critical paper in the January number of *Harper's Magazine*, written by F. H. Underwood, of Cambridge, Mass., and illustrated with two portraits of the poet (one at the age of thirty-six) and views of his residence, "Elmwood," and of scenes connected with his poems. Two sonnets written by Mr. Lowell while in Spain will also appear in the same number.

MESSRS. W. SWAN SONNENSCHN and ALLEN announce for early issue two new children's books, the first, *A Winter Noddy*, containing numerous coloured plates and engravings, to be published next week; the other, a translation by Mr. Pinkerton of Hauff's *Märchen*, illustrated by Bertall and other artists, to follow later on. The latter volume will form the first of this publishing firm's projected series of an "Illustrated Fairy Library of All Nations."

We understand that Messrs. Cassell, Petter, Galpin and Co. will publish early in the new year a selection of British Ballads, old and new, under the title of *Illustrated British Ballads*, with several hundred original wood-engravings by Ernest Crofts, A.R.A., A. Barraud, G. Clausen, C. Green, C. Gregory, H. Holiday,

W. B. Hole, R.S.A., A. Hopkins, E. B. Leighton, R. W. Macbeth, P. Macquoid, W. Ralston, W. Small, and other artists.

DR. F. H. STRATMANN will send to press at Christmas the first four sheets of his Supplement to the Third Edition of his well-known *Dictionary of the Old-English Language, 1100-1500 A.D.* It will include the words in Mr. Hertridge's edition of the *Catholicon* from advance sheets.

M. ANTOINE ROCHE is continuing his short French *History of England* down to the present time. He has been entrusted with some very valuable private memoirs relating to politics and the state of society in the reigns of George III. and George IV.

MR. THOMAS HOLDERNESS, of the *Driffield Observer*, will shortly read a paper before the Hull Literary Club on "Yorkshire Place-Names."

A CORRESPONDENT informs us that the MS. lately discovered at Gotha by Prof. Arndt, of Leipzig, does not contain a new work of Goethe, but simply the well-known Singspiel "Tery und Bately" in its first shape.

MR. WILLIAM ANDREWS will write for the *Blue Bells of Scotland* a series of antiquarian sketches, entitled "Echoes of Old Scotland."

THE boys of King Edward's Grammar School at Birmingham have started a magazine, called *The Middle School Mirror*, which is devoted to the class-room, the playground, cricket and football, books, prizes, puzzles, games, and everything that interests schoolboys.

THE MS. containing the fragments of an ancient Latin version of the Pentateuch, sold by Libri to Lord Ashburnham, and restored by the present Lord Ashburnham to the Lyons Library, has reached Lyons and has been placed in the hands of the librarian.

A HANDSOME illustrated edition of a French translation of Walter Scott is now being issued in numbers, parts, and volumes by Firmin-Didot and Co.

WE are promised at an early date a new biographical work by Mr. Frederick Sherlock, entitled *Heroes in the Strife; or, the Temperance Testimonies of Some Eminent Men*. The author is well known as an able writer on temperance subjects.

MR. FURNIVALL's Introduction to the *Leopold Shakspeare* is being reprinted as that to Messrs. Cassell's *Royal Shakspeare*. He is taking this opportunity to correct a few slips in, and to add a few details to, his first draft. Among the corrections is the statement that the "Queen's Players," who acted for the first time at Stratford in 1587, and are supposed to have been one cause of Shakspeare's leaving home, cannot be identified in any way with the company of James Burbage and his sons, to which Shakspeare afterwards belonged.

THE Rev. J. P. Barnett, of Oxford, has been appointed to succeed the Rev. W. G. Lewis as editor of the *Baptist Magazine*. The new editor enters upon his work immediately. He has already received promises of contributions from many well-known writers, and is able to issue a programme for the new year which will doubtless be attractive to his clients.

THE Lambeth MS. 306, from which Mr. James Gairdner has printed the most important of the "Three Fifteenth-Century Chronicles" that he has just edited for the Camden Society, is the MS. from which Mr. Furnivall printed his racy "Wright's Chaste Wife" in 1865, and many of his "Political, Religious, and Love Poems" in 1866. Oddly enough, the Preface to the latter volume notes that Mr. Gairdner was consulted

about the complete copy of "False Notes" and other political poems printed in it; but this was so long ago that Mr. Gairdner has now forgotten to notice that the "Notes" and some other short pieces on pp. 85, 89, 90, xxvi., xxvii., of his edition were printed in 1866. However, he was quite right to print them again; they belonged to his book, and he has brought them under the eyes of a fresh set of readers, and added valuable fresh notes to the "Notes."

MR. GROWSE has published the second volume of his *Rāmāyana of Tulsi Dās* translated from the Hindi. The present volume contains books iii.-vi. in a literal prose version, which exhibits with fatal clearness the absence of thought of the original, and is without the charm of its melodious versification. But the Hindi *Rāmāyana* has doubtless had a greater influence on the popular religious ideas of the Hindus than many more elaborate or masterly works; and the translation will form, therefore, a very good introduction to the study of modern Hindu belief. The author states that the seventh and last book is almost ready for the press, and that he intends next year to republish the whole work in one volume copiously illustrated with really native art, exhibiting the conventional treatment of the favourite subjects taken from this poem. This will be a most interesting method of familiarising English readers with native conceptions of the beautiful, both in art and poetry; and the English reader will be able to follow with complete confidence the English version of so accomplished a Hindi scholar as Mr. Growse.

CHAUCER's Shipman dwelt "fer by weste," and was, for aught the poet knew, "of Dertemouthe," and

"His Barge | yoleped was the Maudelayne."

MR. WALFORD D. SELBY, of the Public Record Office, has just come on a record of the probable original of the barge and man. In the Customs Roll of the county of Devon for the first half of the year 1378—four years after Chaucer was appointed Comptroller of the Customs in the Port of London—is an entry on June 13 of the "Magdeleine de Dertemuth, navis, George Couentre, Master." Her cargo was then cloth, not wine, as Chaucer's Shipman's was; but further search will be made to track this Dartmouth "Magdeleine" to London. Mr. Paul Q. Karkeck, of Dartmouth, who has lately written an interesting paper in his county Archaeological Society's *Transactions* on the ancient shipping and trade of the town, has undertaken to prepare an essay on Chaucer's Shipman for the Chaucer Society's *Essays on Chaucer, his Words and Works*.

MISS BETHAM-EDWARDS sends us the following query:—

"Cannot writers in some way be enabled to retain the copyright of the titles of their stories as well as the stories themselves? Some years ago I wrote a story entitled 'Out of the World,' printed originally in *Once a Week*, and afterwards republished in a volume of stories by Messrs. Bradbury and Evans. Some time later a story called 'Out of the World,' by Miss Thackeray, appeared in the *Cornhill*; but I was abroad at the time and could not make a protest in due season. Now appears a three-volume novel called *Out of the World*, by Mrs. O'Reilly, and neither she nor Miss Thackeray seems in the least aware that they have no right to the title appropriated by myself years before. I have not at hand the volume of *Once a Week* in which my story appeared, but Mr. Edward Walford, then joint-editor with the late Samuel Lucas, could substantiate my statement and furnish the date."

The title of a book is not the subject of copyright, but of absolute property, analogous to a trademark or the name of a firm, and, like them, protected by an injunction in Chancery.

OBITUARY.

News has just been brought to England of the death in a foreign land of the Earl of Crawford and Balcarres. He left this country little more than a year ago for a voyage up the Nile; and, after having accomplished the purpose for which he quitted England, retired to Florence, where he died on the 13th inst. He was born at Muncaster Castle on October 16, 1812, and graduated at Trinity College, Cambridge, where he took his M.A. degree in 1833. He did not succeed his father in the peerage until 1869, when he was in his fifty-seventh year; so that he was best known in England and Scotland under the appellation of Lord Lindsay, and all his important works were published under that name. He was the head of the ancient house of Lindsay, and the glories of that illustrious family were chronicled in his captivating volumes, familiar to all lovers of literature and antiquity under the title of the *Lives of the Lindsays*. This work was originally printed in four volumes, for the gratification of his relations and friends, but was afterwards published for general circulation, and deservedly received with unusual favour as an entrancing record of some of the most famous characters in Scottish history. His *Letters on Egypt, Edom, and the Holy Land* (1838), describing the state of these countries and the manner in which the predictions of the Scriptures had been fulfilled in their condition as it was then and, with slight alteration, still is, have long been popular volumes of travel. They have passed through five editions, the last appearing in "Bohn's Illustrated Library." The next important work of Lord Lindsay was a *History of Christian Art* (three volumes, 1847), admirable for the depth of its research and for the fine spirit of enthusiasm which illumined its pages. These were the works for which his name will long be remembered; but they by no means exhaust the list of his publications. In early life he published for private circulation at least two volumes of poetry; and in 1862 he issued a little treatise on the English hexameter, with special reference to its applicability for translating Homer. Once or twice he came before the world with a tract on a religious subject; and on one occasion he published a pamphlet on *Conservatism: its Principles, Policy, and Practice*, in vindication of the political creed to which he gave his support. Everything which the deceased peer wrote was remarkable for the excellence of its tone. His interest in science led him at his own expense to equip an expedition to the Mauritius to take observations of the Transit of Venus in December 1874.

The death is announced of Dr. Lauder Lindsay, author of a *History of British Lichens*, and of *Mind in the Lower Animals in Health and Disease*.

MAGAZINES AND REVIEWS.

The *Cornhill Magazine* for December has, besides the usual tales and a geological paper of some interest, an article, bearing the signature *Shway Yoe*, on "Buddhists and Buddhism in Burma." The author, who has apparently acquired part of his information during a residence in Burma itself, puts in a very interesting way the most important details of the daily and outward life of the Buddhist mendicants there. With respect to the deeper facts of Buddhism, he is as evidently indebted to Mr. Rhys Davids's works, from which he copies whole paragraphs and sentences, but without a word of acknowledgment. Two of these quotations, on his first page, are indeed marked with inverted commas, without any indication of the source from whence they were derived. But other sentences, some on the same page, and some at

intervals afterwards, appear exactly as if they had been thought out and composed by the author himself. Mr. Schway Yoe has a perfect right to make use of the text-books of the subject on which he writes; but it is, to say the least, very bad Buddhism (it would be held by a good *ponggye* to be a clear breach of the second of the Buddhist Ten Commandments, given by Mr. Schway Yoe on p. 724) to use them without certain recognised forms, which would, after all, detract but little from the honour due to the user for a very readable article.

THE *Revista Contemporanea* of November 15 opens with a well-written chapter on the Street of the Nations in the Paris Exhibition of 1878, from a work in preparation by E. J. Santos. An excellent *résumé* of the progress of science in the second quarter of 1880, by Becerro de Bengoa, follows. Then comes an essay on "Lackeys," by Dionisio Chaulic, showing from the Archives of Simancas that they were originally a royal body-guard, and took their name from Cecilio Laz Cayo, their first captain, in the latter part of the eleventh century. The word was still written "Lazcayo" in the time of Philip II. In concluding his "Economic Studies," Señor Carreras y Gonzalez adopts the formula of *Laissez faire, laissez aller*, conceding to the State "no other attributions than those of assuring the liberty of all individuals and of all social organisations." Suaña y Castellet vainly attempts to claim merit as an historian, as well as a humanist, for Antonio de Nebrija; the quotations given serve only to show how signally the great grammarian failed as an historical writer.

THE PHILOLOGICAL SOCIETY AND SPELLING REFORM.

The following list of the more important of the partial corrections of English spellings recommended by the Philological Society will serve both as a forerunner of the full authoritative statement which is being prepared, and will be issued after its confirmation at the special general meeting of the society at the end of January, and also to remove some misconceptions:—

1. Dropping of useless *e* in such words as *have, serve, freeze, eye, rained* (not after *s*).
2. Change of *-re* into *-er* in *centre*, &c. (not after *c* and *g*).
3. Dropping of *a* in *bread, zealous*, &c., and of *e* in *hearken, hearth*, &c.
4. Dropping of *o* in *jeopardy, leopard, people*.
5. Change of *ie* and *ei* into *ee*, where so pronounced, as in *chief, field, deceive, seize*.
6. Change of *o* into *oo*, where so pronounced, in *lose, move, &c.*, and of *oe* into *oo* in *canoe, shoe*.
7. Change of *o* and *ou* into *u*, where the latter is historical, as in *come, cover, country, young*.
8. Dropping of silent *u* after *g* in native English words, such as *guess, guilt*.
9. Dropping of silent *ue* after *g* in *tongue, catalogue, league*, &c.
10. Dropping of silent *u(e)* after *g*, as in *picturesque, liquor*.
11. Dropping of the *u* in *honour, labour*, &c.
12. Simplification of useless double consonants, as in *add, inn, travelling* (*ck* and *s* kept).
13. Dropping of *b* in *debt, doubt, subtle*.
14. Dropping of the *b* of *mb* when a short vowel precedes, as in *bomb, lamb, limb*.
15. Restoration of historical *s* for *c* after a consonant, as in *hence, pence, scarce*; also in *cinder*.
16. Restoration of older *c* for *ch* in *chamomile, school, melancholy*, &c.; change of *ache* into *ake*, and of *anchor* into *anker*.
17. Dropping of the *c* of *scythe, scent*.
18. Change of *d* into *t* in *looked*, &c.
19. Dropping of *g* in *feign, foreign, sovereign*.

20. Dropping of the *g* of silent *gh*, as in *high, straight*, and of the *h* of *ghost, aghast, burgh(er)*.

21. Change of unhistorical *delight, haughty, sprightly*, into *delite, hauty, spritley*.

22. Dropping of *h* in *rhyme, thyme*, and of *w* in *whole*.

23. General extension of *z* for non-inflectional soft *s*, especially where distinctive, as in *abuse, to abuse, close, to close*, and in the termination *-ise*.

24. Dropping of *s* in *aisle, demesne, island*.

25. Dropping of the *t* of *tch*, as in *crutch, witch*.

26. Dropping of the silent consonants in *could, receipt*.

27. Change of *nephew* into *newew*.

The objects of all the above changes are either to make spelling more phonetic or to make it shorter, while at the same time an etymological blunder is corrected, or, at any rate, etymology is not obscured. Owing to the frequent disregard for etymology in the existing spelling, it has often been found difficult to draw the line between etymological and anti-etymological changes. Two changes, namely, of *ph* into *f*, and of *gh* in *laugh*, &c., into *f*, were advocated by so large a majority that it was resolved to include them in the changes, but to relegate them to an appendix, as being inconsistent with the etymological limitation.

HENRY SWEET.

SELECTED BOOKS.

GENERAL LITERATURE.

- ARBOUX, J. Les Prisons de Paris. Paris: Chaix.
 ELYOT, Sir Thomas. The Gournour. Ed. H. H. S. Croft. G. Kegan Paul & Co. 50s.
 KOCH, K. Nachklänge orientalischer Wanderungen. Hrg. v. Th. Koch. Erfurt: Körner. 5 M.
 KUNST U. KUNSTLER Spaniens, Englands u. Frankreichs bis gegen das Ende d. 18. Jahrh. Leipzig: Seemann. 22 M.
 MANUEL, Don J. El Libro dela Casa. Zum ersten Male hrg. v. G. Baist. Halle: Niemeyer. 6 M.
 MITFORD, Major R. C. W. To Cabul with the Cavalry Brigade. W. H. Allen & Co. 9s.
 REIN, J. J. Japan nach Reisen u. Studien. 1. Bd. Natur u. Volk d. Mikadoreiches. Leipzig: Engelmann. 20 M.
 SCHONGAUER, Martin. Œuvre de, reproduit et publié par Amand-Durand, Texte par Georges Duplessis. Paris: Amand-Durand. 200 fr.
 WEERN, G. Le Sipylos et ses Monuments; ancienne Smyrne. Paris: Ducher.

HISTORY.

- GRASBERGER, L. Erziehung u. Unterricht im klassischen Alterthum. 3. Thl. Würzburg: Stachel. 12 M. 30 Pf.
 ROTH, F. Augsburgs Reformationsgeschichte 1517-27. München: Ackermann. 4 M. 80 Pf.
 URKUNDEBUCH zur Geschichte der Herzöge v. Braunschweig u. Lüneburg. Hrg. v. H. Sudendorf. 11. Thl. 1. Abth. Hannover: Rümpler. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERKEAU, Ph. Verzeichniss der v. Prof. Ed. van Beneden auf e. Reise nach Brasilien u. La Plata gesammelten Arachniden. Bonn: Habicht. 4 M.
 HALLIER, E. Untersuchungen üb. Diatomeen. Gera: Köhler. 1 M. 50 Pf.
 HÉMENT, F. De l'Instinct et de l'Intelligence. Paris: Delagrave.
 LEITCH, H. Untersuchungen üb. die Lebermoose. 6. Hft. Die Marchantien. Graz: Leuschner. 24 M.
 MUNK, H. Ueb. die Functionen der Grosshirnrinde. Berlin: Hirschwald. 3 M.
 UNDET, Etudes sur l'Age de Bronze de la Hongrie. T. 1. Paris: Nilsson. 10 fr.

PHILOLOGY, ETC.

- ANTIPHONIS Orationes. Ed. V. Jernstedt. St. Petersburg: Deubner. 2 M. 50 Pf.
 EARLY ENGLISH DIALECT SOCIETY'S PUBLICATIONS. Glossary of Words in Use in Cornwall. I. West Cornwall. By Miss M. A. Courtney. II. East Cornwall. By T. Q. Couch. 6s.
 Glossary of Words and Phrases in Use in Antrim and Down. By W. H. Patterson. 7s.
 An Early English Hymn, with a Phonetic Copy soon after 6d.
 Old Country and Farming Words. By James Britten. 10s. 6d. Tribner.
 GEIGER, L. Contributions to the History of the Development of the Human Race. Trans. D. Asher. Tribner. 6s.
 GROSSMANN, G. De Particula quidem. Königsberg-I. Pr.: Hartung. 2 M.
 KIRSTE, H. Die constitutionellen Verschiedenheiten der Verschlusslaute im Indogermanischen. Graz: Leuschner. 2 M. 50 Pf.
 LAGARDE, P. de. Aus dem deutschen Gelehrtenleben. Aktenstücke u. Glossen. Göttingen: Dieterich. 2 M. 50 Pf.
 STRINHAL, H. Abriss der Sprachwissenschaft. 1. Thl. Die Sprache im Allgemeinen. 1. Abthlg. Berlin: Dümmler. 7 M. 50 Pf.

CORRESPONDENCE.

THE EARLIEST ROCK-HEWN MONUMENT IN ASIA MINOR.

Magnesia ad Sipylum: Nov. 25, 1880.

I regret that I have not had an earlier opportunity of revisiting the prehistoric statue of Cybele, alias Niobe, sculptured in the cliffs of Mount Sipylus, near this city, and of replying to the comments made by Prof. Sayce on my notes about that monument, published in the ACADEMY of August 28. I have recently, however, paid three visits to this statue, and have endeavoured to verify, if possible, by following my learned friend's instructions, the existence of the "tip-tilted" shoes which he is persuaded are still to be seen. To effect this verification I took with me on one occasion from Magnesia a ladder, without which it would be impossible to "feel," as Prof. Sayce suggests, the feet of the goddess. I carefully felt the rock in the place indicated by him in the sketch he made on the spot, with a copy of which he had kindly favoured me, in the hope of distinguishing the lady's feet, but my fingers were not more fortunate than my eyes. I am now thoroughly convinced that Prof. Sayce is mistaken in supposing that any traces of feet, with or without boots or shoes, are extant in this monument. The spot where he places them is the ledge about four feet below the lap, and projecting about four inches, which I described in my former notice as representing the broader pedestal on which the figure is seated. So far as is now discernible, it was a simple ledge, which appears to have extended along the front of the figure, though now left only in the centre, being broken away at the sides; but on one side its original line can be traced by a horizontal indentation made by the chisel along the skirt of the gown. My inability to perceive the feet was shared by Major Gordon, H.M. Commissioner for Nicosia, in Cyprus, who accompanied me on that occasion. I am pleased that Prof. Sayce agrees with me in considering the statue to have originally represented Cybele, and I think with him it is highly probable that it is identical also with the Niobe of Homer and later poets, though not with the Niobe of Pausanias. But the true origin and nomenclature of the statue would doubtless have been decided by my learned friend when on the spot had he noticed the inscription attached to the monument which I discovered the other day. It is in an upright cartouche, slightly sunk in the smooth face of the cliff to the right as you face the monument, and close to the recess, rather above the level of the goddess's head. It is strange that no one has hitherto observed this sculptured document. I had visited the spot at least half-a-dozen times without detecting its existence. In truth, the cartouche is so slightly sunk in the rock, and the hieroglyphs it contains are in such low relief, as easily to escape observation. The sun never falls on it, for it faces north and by east, not north-west, as Prof. Sayce states, and, being well weather-stained, it is not easy in every part to distinguish colour from form. It is far beyond reach of the hand, being twenty feet or more above the base of the cliff, or the true form of the objects graven might be ascertained by feeling. Certain of the hieroglyphs, however, are quite distinct, but I do not hazard a conjecture as to their character. I am satisfied that the halo which Prof. Sayce saw in the recess over the figure's head is nothing but a vein of a harder and darker rock which forms a streak half round the head, and sinks into a tress on the right side of it. Dark streaks of the same description are visible in other parts of the recess. The elevation of the monument above the Plain of Magnesia was determined by Major Gordon by the aneroid to be about four hundred feet.

I should add that I have explored the mountain around and far above this monument, but have found no other trace of early art among the rocks.

The illustration of this monument given by Mr. Steuart in his *Ancient Monuments in Lydia and Phrygia* is so unlike the original as to suggest either a hand unpractised in drawing, or that it was made from recollection, and not from the reality. This inaccuracy is calculated to throw doubts on the correctness of his illustrations of the singular and rarely visited sepulchral monuments of Dogan-lu.

In all my recent visits to this statue, which is universally known here as "the Niobe," she has not greeted me with a single tear.

GEO. DENNIS.

"PRINCE FORTUNE AND PRINCE FATAL."

9 Red Lion Square, W.C.: Dec. 9, 1880.

"Bellarmine" and "Lucie" no more belong to Northern England than to Scotland as probable names; while, as to "Lorraine," the objection is not to an Irishman bearing it—for there is a large Huguenot element in Ireland—but to its being described as an ancient Celtic name, changed only in spelling, not in pronunciation. As to the Irish dialects, the Ulster population of Scottish descent speaks much as the Lowlanders of Ayrshire and Dumfries, and does not mix up English and South or West Irish in its talk. If an Ulsterman say "mither," as he may do, he will certainly not say either "pore" or "childher," but "puir" and "children," if not "bairns." And the initial *h* is never by any chance omitted by an Irish speaker when it can or ought to be sounded. It is not heard, of course, in such a combination as "know him," nor is it sounded wrongly, as in "Hhour;" but *'im*, unpreceded by a *v*, is unknown.

RICHARD F. LITTLEDALE.

THE LATE DISCOVERY OF ROMAN ANTIQUITIES AT YORK.

York: Dec. 14, 1880.

I was unable in my recent letter to give the inscription on the altar dedicated to Mars. The wet has now exuded from the stone, and the letters are fairly legible. The inscription runs as follows, omitting the ligatures:—

DEO MARTI C
AGRIVS .
ARVSPEX .
V. S. L. M.

This is the first recorded instance in which an *haruspex* occurs on a Roman memorial in Britain. The name of *Agrius* is equally rare, although it is common enough abroad.

J. RAINE.

SHELLEY'S TEXT.

46 Marlborough Hill, St. John's Wood: Dec. 14, 1880.

Mr. Monro's conjectures and suggestions appear to me to be with one exception so sound that I am anxious to justify the text as it stands in the one exceptional case, lest readers be led away by the excellence of the other remarks to accept that one also. I refer to the preference which Mr. Monro accords to the text of Medwin at p. 30, l. 9. To my mind Medwin's reading is next door to nonsense; and, as it is quite clear that Mrs. Shelley's text has the greater authority generally, an exception in favour of Medwin's should only be made with very strong reasons. For the stranger to ask the blind man in the Coliseum what he did there if he could not see was natural; but to ask him, on learning he was blind, what he heard would have been a decidedly flippant turn in a very dignified dialogue. The old man himself, at all events, understood *here*, not *hear*, for his answer to the question, "What do you *here*?"

includes phenomena of feeling and emotion as well as hearing. For Mr. Monro's ingenious explanation of the noun *smorfia* I feel very grateful, but I should be very cautious about giving most of these conjectures an embodiment in the text. H. BUXTON FORMAN.

SPELLING REFORM.

9 Red Lion Square, W.C.: Dec. 13, 1880.

The mistake which, as I conceive, Mr. Sweet and Mr. Furnivall make, in common with many others who side with them, is one only too usual with learned men who habitually associate with learned men. They quite fail to realise the scantiness of knowledge in the classes below their own level. Thus, Mr. Sweet is persuaded that most "intelligent" readers of the present day can read Chaucer or a Caxton at sight. My experience is that they are absolutely foreign tongues to them; and that even Spenser is too hard by a great deal for the class I refer to, which is yet a very long way from the lowest, and which I mean by the "ordinary" reader, belonging to the grade which subsists chiefly on cheap newspapers and railway novels as its literary food. A very trifling change in spelling constitutes a serious difficulty to these people, as simply incomprehensible to a man of Mr. Sweet's culture as the brain which cannot follow a demonstration in the first book of Euclid is to a senior wrangler. It is for this class I am pleading against a change which would make the great bulk of our printed literature a puzzle to it, merely for the doubtful advantage of clearing away some overrated school difficulties.

Both my critics have made the same mistake in falling foul of the adjective "historical," which I applied to the spelling "receipt." They do not dispute that there is an *etymological* loss in dropping the *p*, but they ridicule the other phrase, on the ground that Chaucer spells the word as *receit*, and that the modern spelling is a comparatively recent and pedantic alteration. What they have missed is that this alteration, once made, adopted, and prevalent for a very long time in English, is just as much a part of the history of the English language as the older spelling; and to strike it out is like the restorationist craze of destroying, say, an old Perpendicular window, inserted in an Early English church, in order to put in a brand-new window in the Early English style, thereby blotting out an important part of the records of the building. Our present spelling of *receipt* is correct, and goes back to the Old-French *recepte*, which preceded the *recette* that fathers *receit*. Where a *wrong* spelling has come in through some false analogy, as in *sovereign*, I offer no defence, and am ready to let the reformers work their will on it.

Lastly, as to spreading shortsightedness by earlier teaching to read, that danger may readily be avoided by two very simple means—the exclusive use of a large, bold type; and care not to keep mere babies to longer lessons than ten or fifteen minutes daily.

RICHARD F. LITTLEDALE.

DANTE'S "VITA NUOVA."

Glasgow: Dec. 11, 1880.

With reference to the "division" in the *Vita Nuova*, Prof. Karl Witte thus expresses himself in the *Prolegomeni* to his edition of that work (Leipzig, 1876):—"Ch' esse siano parto genuino di Dante, destinato a far parte integrante dell' opera, è cosa tanto certa che non avrebbe dovuto mai esser messa in dubbio" (pp. xvii. et seq.).

I may add that the name of the printer of the Florence edition of 1576 (the first) is given by Prof. Witte as Sermatelli, not Sermatelli.

JAMES MORISON.

SOME ILLUSTRATIONS OF SHAKSPEARE.

Twickenham: Dec. 13, 1880.

Perhaps some of your readers may be interested in the following illustrations of Shakspeare, taken from Meredith Hanmer's translation of *Ancient Ecclesiastical Histories*, the "Epistle Dedicatorie" of which is dated "from Shordich the 15 of December 1584."

In p. 139 of the folio edition of 1619 we have the Greek ἀκούσας ἂν τις φηξίεν (Euseb. vii. 30) translated as follows: "which if any one now heard, his haire would stand staring on his head;" compare *Jul. Cæs.* iv. 3, "that mak'st my blood cold and my hair to stare." In p. 114 the Greek, καὶ ταῦτα ἐπιπολὺ μὲν τοῦτον ἤμασε τὸν χρόνον, is translated, "And these things endured too too long;" compare *Hamlet* i. 2, "O, that this too too solid flesh would melt."

The book is rich in unusual words and phrases, and should certainly not be neglected by the editor of the Philological Society's Dictionary. J. B. MAYOR.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 20, 5 p.m. London Institution: "Growth from the Egg," by Prof. E. Ray Lankester.
8 p.m. Society of Arts: "Some Points of Contact between the Scientific and Artistic Aspects of Pottery and Porcelain," V., by Prof. A. H. Church.
8 p.m. Aristotelian: "Spinoza," by Mr. J. Fenton.
TUESDAY, Dec. 21, 7.45 p.m. Statistical: "The Question of the Reduction of the Present Postal Telegraph Tariff," by Mr. R. Price Williams.
8 p.m. Civil Engineers: Annual General Meeting.
WEDNESDAY, Dec. 22, 8 p.m. Literature: "Pictures from the Life of St. Guthlac, a Twelfth-Century Roll in the British Museum," by Mr. W. de Gray Birch.
THURSDAY, Dec. 23, 4.30 p.m. Royal.
7 p.m. London Institution: A "Story-telling," by Mr. W. R. B. Ralston.
8.30 p.m. Antiquaries.

SCIENCE.

The Power of Sound. By Edmund Gurney late Fellow of Trinity College, Cambridge. (Smith, Elder & Co.)

THIS is a most appalling book. Including the Appendix, it consists of 559 large pages of close print. Its aim may be fairly described by an extract from the Preface, which is not included in the 559 pages:—

"to examine, in such a way as a person without technical knowledge may follow, the general elements of musical structure, and the nature, sources, and varieties of musical effect; and, by the light of that enquiry, to mark out clearly the position of music, in relation to the faculties and feelings of the individual, to the other arts, and to society at large."

The book is much too long. It might easily have been got into a quarter of the space, and would have been ever so much better and more readable.

We are rather reassured when we find that the author "has not read any of the German systems of aesthetics, general or musical" (note to Preface, p. vi.). Nevertheless, we learn at p. 125 that "Schopenhauer considered music an immediate objectification or expression of that cosmical will which he supposed to underlie phenomenal existence." The quotation is not, however, made for the purpose of assent. In other passages the views of Schopenhauer and others are brought forward and discussed.

"I am not writing for musicians, but for those who care for music." . . . "Failure for me would be failure to be understood by educated persons outside the technical circle" (Preface, p. ix.). This makes the general object pretty clear.

The first five chapters deal with the higher senses generally, unformed sound, the ele-

ments of a work of art, and abstract form as addressed to the eye and ear. With the greater part of this I have no sympathy. It terminates, after more than one hundred wearisome pages, in the admission that it all leads to nothing and must be wholly given up, with which I quite agree.

The allusion on p. 23 to the difficulties connected with the theory of the development of the ear, arising out of "the small definite part musical tone plays in the natural environment," suggests a topic which would have been better treated later in connexion with the Darwinian theory. I pass to this, as in my judgment the most important subject dealt with.

The point of view of Darwin is expounded in the sixth chapter, on "Association." I do not think that the evidence of this theory is fully realised, though it is adopted with the assent that seems to me due to it. The length of the previous discussion, and the unsatisfactory treatment of the development hypothesis in the first chapter, suggest that possibly the appreciation of Darwin's theory may have superseded other views in the author's mind, without causing him to lay aside what was already written.

The primary facts, which point to sexual organisation as a principal factor in the development of the singing voice in man, are slightly touched on by Darwin, and he does not think it necessary to express the argument which his collocation enforces. This our author appears to have missed. The facts mentioned by Darwin, besides other facts well known to those who are practically concerned with the management of the human voice, prove that the singing voice and the sexual organisation form a closely knit system within the human individual at the present day. The inference cannot be refused that their development had close relations; and this is expressed in saying that the singing voice was probably developed as a love call. As it unquestionably still acts as such in many cases, this can hardly be denied. Of course it soon found other uses. Similarly, if the voice was developed as a love call, the ear for musical notes must have been developed as its receptacle; and the exquisite sweetness of human voices of the best quality receives its explanation as originally a purely sensuous pleasure. Of course this too soon found other uses.

With respect to the ear, the point already suggested (p. 23) comes in here naturally. But the difficulty is now much lessened. The total compass of the normal well-developed voice of both sexes is nearly four octaves. The response to small steps throughout this range is sufficient to account, on the principles of sexual selection, for the differentiation of a receptive organ covering a similar compass. But the actual compass of the normal ear is a little more than twice that above mentioned. It is about three octaves more above, and two below. The difficulty of p. 23 may then be stated: How were these extra parts differentiated? In the first place it is to be noticed that the perception of pitch in the highest and lowest octave of the range is extremely indefinite. In many cases this indefiniteness extends to almost the whole of the range beyond that to which a human voice is capable

of extending. In the second place, as to the extra upward range, I think we may have recourse to the environment. We need only go as far South as Courmayeur to hear, in the summer, the whole air filled with deafening noises of insects, mostly of very high pitch, lying quite towards the top of the range of the ear. Who can say what part such noises may have played in the tropical or semi-tropical environment in which the development of these organs must have taken place?

The Darwinian theory is occasionally applied by our author, though with a somewhat hesitating hand, throughout the remainder of the work. So far as he is, I believe, the first to apply Darwin's suggestion in a special musical publication, he deserves credit. But he goes on harping on points such as the connexion of painting, sculpture, and architecture with music which seem to me wholly futile. Further, there is a good deal of talk of the kind one would have hoped that the eschewer of German aesthetics would have avoided. One quotation of this sort will be enough (p. 201).

"Such unity as is surmised in connexion with the subjective exaltation is not a unity of law or plan, supposed to lurk hidden in the special work, but is a general unity in the whole range of the phenomena which cause us lofty emotions, corresponding to the persistent unity of our own ego; for this ego is inevitably led dimly to divine hidden relations between things which are akin in having deeply impressed itself."

This is a vague form of expression, and really amounts to nothing. A definite suggestion on the point would be that all emotion had a common origin. It might be surmised, for instance, that the emotional appreciation of all beauty originated in sexual feeling, and became afterwards extended to cases apparently far removed from anything of the kind.

The book would not be complete without a fling at those who wish to introduce modified forms of temperament; and it occurs here and there, though slight, and scarcely worth attention (p. 230). After speaking of a longing for quarter tones (showing conclusively that the longers were in entire ignorance of the subject), "Now, as it is impossible to suppose that these persons want all existing music to be suppressed . . ." This is the old fallacy—the request for something new treated as if it involved the abolition of something old. The introduction of clarionets in the band might have been opposed on the same ground, "as it is impossible to suppose that these persons wish all the music of Handel and Bach to be suppressed . . ." The clarionet does not occur in the orchestras of these two great writers. I spare our readers, however, only wishing that I could see the subject touched by musical writers without hopeless misrepresentation.

I am not particularly impressed with the treatment of the musical examples. A trifling passage is discussed at p. 252, in which there are a few commonplace modulations starting from the key of four sharps, resulting in some double sharps; and our author talks of it at some length, and describes "the launching one's self up and posing accurately on those audacious accidentals." The whole passage is thoroughly commonplace, and does not deserve any such treatment.

Our author points out the difficulty which exists in establishing a criterion for distinguishing good melodies from bad; and no doubt there is a real difficulty in establishing such a criterion. I think he to some extent overlooks the fact that a dignified pace, and a judicious and not commonplace accompaniment, make a great deal of difference. Some of the tunes he quotes are so hopelessly vulgarised by association that nothing can be done with them. But it is a good exercise to take a tune, not so irredeemably fallen in one's mind, and try to find a pace and an accompaniment which shall give it dignity. I think it is generally possible to do something in this direction.

I regard the latter portion of this work as containing views of considerable soundness; though it would be of more value to the ordinary reader if it were not so long. There is very much here with which I entirely agree. For instance, all about the idea of the representation of objects or occurrences by music, I heartily agree with, and think it very well put; also the main result of the discussion on music in relation to intellect and morality, though I wish we could get away from the painting and sculpture, which do not seem to me to have anything to do with it. "Music in Relation to the Public" is a chapter I agree with almost wholly; it emphasises the fundamental hold of melody on the public. In connexion with this title, however, we should have something more of an account of the facts of musical perception—that there are people who read and sing by simply remembering the actual sounds and pitch of the notes they want; the shading off, through those who know the keys by the sound of their chords, to those for whom all keys are alike, and the sense of absolute pitch does not exist; and, finally, those who are incapable of recognising a tune except by rhythm, and cannot distinguish between two notes on the piano unless they are nearly an octave apart. An approximation to the per-centages of these classes in the population is almost a condition precedent to a real intelligent knowledge of how a piece of given complexity is likely to affect an audience. For this purpose other questions are of importance, too—e.g., How many *per cent.* are capable of receiving by the ear one part with its harmonies and not two? (This was apparently Rousseau's position.) How many *per cent.* are capable of hearing two parts simultaneously, and not three? How many three, and not four? &c. Here I speak of hearing all the melodies simultaneously, a notion which our author calls absurd; but he is mistaken. Careful investigation with persons possessing in a high degree the perception of absolute pitch has convinced me that they almost invariably hear any combination of notes as consisting of the separate pitches of all the notes, and thus in polyphonic music they really do hear all the melodies simultaneously. With persons of more ordinary organisation, the number of melodies that can be thus heard is generally definite, though very limited, when it is greater than one; though there is some evidence that it can be increased by study.

The chapter on the speech theory contains the most correct account that I have seen of the

inflections in use in ordinary speech. I do not quite agree with all the examples, and my own mode of observation follows the proceedings of our author in inverse order; but the general account of the phenomena entirely corresponds with the results of my observations. I acquiesce in rejecting Mr. Herbert Spencer's view of the speech development of song. I am inclined to amplify the hypothesis of the love-call.

The chapter on "Opera" is capital. And with this observation I must close my remarks, not by any means for lack of points that deserve mention.

R. H. M. BOSANQUET.

NOTES OF TRAVEL.

HERR FLEGEL is once more on the Niger. He has been kindly received by the King of Nupe, and when last heard of was about to ascend the river as far as Say, whence he proposes to proceed to Sokoto. The portion of the Niger between Yauri and Say has never been surveyed; and even though Herr Flegel should be thwarted with respect to his ulterior projects regarding the Upper Benue, his expedition is likely to yield some welcome geographical results.

DR. JUNKER is making fair progress in the Niam Niam country. Starting from Dem Bekir, a "town" well known through Schweinfurth's *Heart of Africa*, on May 7, he passed through the territories of King Solongo, and reached in safety the capital of Ndoruma.

MISSIONARY prospects in Uganda do not appear to be very promising. Dr. Emin-Bey writes to the *Mittheilungen* that Mtesa held a great council on December 23, 1879, at which it was resolved to prohibit the English and French missionaries from teaching, and to punish with death any native of the country who listened to them. The Mohammedan religion was condemned at the same time, and ancient customs are to be adhered to. The assembled chiefs were of opinion that they required no religious teachers in Uganda but guns, powder, and percussion caps! On June 1 one of the English missionaries wrote to Dr. Emin that their task appeared to be hopeless, and the King refused to listen to anything they had to say. Mtesa had relapsed into his savagery, and sacrificed two hundred human beings on the grave of his ancestors. Dr. Emin, who has repeatedly visited Uganda, is about to write a paper on that country. From another source we learn that King Mtesa, having been cured of some disorder by Father Lourdel, exhibited greater kindness to the Roman Catholic missionaries than before, and that they were able to baptise several adults about April last.

THE forthcoming number of Petermann's *Mittheilungen* contains a paper on the Libyan Desert, by Dr. Rohlfs, with an elaborate map; a careful compilation on the Liu-Kiu Islands, by Dr. Klöden; a report on the volcanic eruption which occurred on January 20 in the centre of the Ilopango Lake, Salvador; a map of Mr. R. Leigh Smith's discoveries in Francis Joseph Land, and several other articles of interest, in addition to the usual "Monthly Record" by the editor. The *Mittheilungen* have certainly not lost ground since Dr. Petermann's lamented death. In Dr. Behm they have found an able editor, thoroughly well acquainted with what passes in the geographical world; while the maps, prepared under the supervision of Herr Hassenstein, are fully equal to those of former volumes.

DR. OSCAR LENZ arrived at Saint Louis from the Upper Senegal on November 22. He will proceed in the first instance to Tangier, and,

after spending a short time there, will return to Berlin in January.

THE Algerian missionaries, not content with the vast fields of labour open to them on Lakes Tanganyika and Victoria, are about to occupy fresh ground in Central Equatorial Africa. Two new expeditions are shortly to set out, one travelling by way of the former lake, and the second by way of the Congo. The former is to settle in the kingdom of the Mwata Yanvo, whither Dr. Pogge and Lieut. Wissmann are also going, and the latter will found their chief station in some eligible position on the bend of the Congo north of the Equator. They are to be styled respectively the Southern and Northern Upper Congo Missions. The former was first contemplated some two-and-a-half years ago, when the Tanganyika expedition was sent out, but the latter is probably due to the threatened activity of the Protestant missionaries from the West Coast.

THE arrival is reported of Prince Giovanni Borghese at Cairo from Darfur and the Wadai frontier, and he has now returned to Italy.

THE statement of a contemporary, hinting that the Royal Geographical Society are about to embark on a scheme of Arctic exploration, is, we believe, at least premature. It may be doubted, indeed, whether at the present moment any such project would command the support of the public.

SCIENCE NOTES.

Geology of Java.—A valuable monograph, by Prof. K. Martin, of Leyden, has lately been published under the title of *Die Tertiärschichten auf Java*. The work is based mainly upon the materials which were collected by the distinguished traveller F. Junghuhn, and is especially valuable for its descriptions of Miocene fossils. It is illustrated with a large number of admirable lithographs and photographs, and with a coloured geological map of Western Java. This map shows that the country is composed of Miocene rocks, divisible into an older and a younger series, with a fringe of recent deposits around the coast, especially on the north side. The Miocene beds are broken through at places by eruptive rocks, sections of which have been carefully studied microscopically by Prof. Zirkel.

THE news of the sudden death of the distinguished American astronomer, James C. Watson, will be received with great regret by astronomers everywhere. A Canadian by birth, Watson first became known as a very promising pupil of Prof. Brünnow, the first Director of the Observatory at Ann Arbor and professor in the University of Michigan. When, in the turmoil connected with the American Civil War, Prof. Brünnow resigned his position and returned to Europe, Watson became his successor at Ann Arbor in 1863, and soon made himself a name. In his search for new small planets between Mars and Jupiter he was very successful, and discovered, from 1863 to 1877, not less than twenty-two of these small bodies—one of them, No. 139, "Juewa," in October 1874, at Peking, in China, while he was engaged there as the head of the American expedition for observing the Transit of Venus. The publication of his *Theoretical Astronomy* in 1868 gained him an honourable place among those astronomers who have written on the methods for determining the motions of planets and comets. Watson had the good fortune to take part in three expeditions for observing total eclipses of the sun. During the last of these eclipses (that of July 29, 1878, observed at Wyoming) he encountered with the telescope two objects in the neighbourhood of the sun which he maintained to have been intra-Mercurial planets, and not merely fixed stars, and the real

nature of which will have to be ascertained by further evidence. Since the spring of 1879 little had been heard of Watson; but this created no misgivings, as he was then preparing to leave his position at Ann Arbor in order to undertake the duties of Director of the new Observatory at Madison, Wisconsin, erected and equipped by Mr. C. C. Washburn, ex-Governor of the State. Astronomers looked forward with interest to the promised account of the new establishment, for the perpetual maintenance of which the State of Wisconsin has provided liberally; but, instead of a cheering and hopeful account, they receive now the melancholy news of the untimely death of its first director at the early age of forty-two years.

PHILOLOGY NOTES.

Revue Égyptologique. Nos. II. et III. Excepting only two illustrative "notes" from the pen of M. Oppert, the whole contents of the present double number are contributed, from demotic sources, by M. Revillout. To begin, we have a first instalment of that papyrus lately known to science as "The Demotic Chronicle of Paris." Of the acquisition of this papyrus by the *Bibliothèque Nationale*, and of M. Revillout's important discovery that it contained part of an ancient Egyptian chronicle, we gave some account in the *ACADEMY*, February 3, 1877. The document is written on both sides, and both writings are fragments. The one (half-historical, half-rhapsodical) appears to be the work of some priestly poet of Ptolemaic times, and relates to that obscure epoch when the Egyptians made their last desperate stand for national independence. Of this epoch, which coincides with the Graeco-Persian War, our imperfect knowledge has hitherto been derived from Greek sources. Great, therefore, should be the value of an Egyptian narrative, written from the Egyptian standpoint, and treating of events so momentous as the alliance of Amyrtaeus with the Athenians, the treaty between Agesilaus and Nephertites, the flight of the last Nectanebo, and the reconquest of Egypt by Artaxerxes Ochus. It is not, however, from this side of the Paris document—the Chronicle proper—that M. Revillout makes his selection, but from the writing on the back, which consists of two paragraphs relating to the reign of Amasis (Twenty-sixth Dynasty); a period preceding the Persian domination. The first paragraph, partly illegible, shows how Amasis not only suffered his Greek mercenaries to "bring their gods" to Egypt, but how he enriched these aliens at the expense of the native priesthood by illegal transfers of temple-lands, revenues, cattle, stuffs belonging to the wardrobe of the divine images, consecrated incense, papyrus, and the like; so corroborating a well-known passage in which Herodotus (book ii., 178-181) tells how Amasis, after his elevation to the throne, showered favours on the Greeks, and even suffered them to raise temples and altars to their deities. The second paragraph begins like a popular story—"It was in the days of King Amasis,"—and goes on to relate how Amasis, making an excursion by water, called for a certain strong wine, of which he drank till he was unable to rise. Thereupon his officers were scandalised, and one of them entertained him with a tale apparently in praise of temperance. The tale, however, breaks off abruptly, and the fragment ends. Taking for his text the Old French translation by Pierre Salati, M. Revillout has conceived the ingenious idea of framing these scraps of Egyptian literature in large extracts from the Second Book of Herodotus, so bringing the parallel passages of each into juxtaposition. It might, however, be objected that this is a somewhat literary treatment, and that for purposes of science these new fragments would have been

more accessible if simply translated and commented with M. Revillout's wonted erudition. Of the actual chronicle—that is, of the semi-poetic narrative concerning the dynasties of Amyrtaeus, Nephertites, Nectanebo, &c.—we are given, by way of foretaste, some strophes of an elegiac ode of a high order of merit. The rest is promised for a future number. Translations of various legal documents relating to questions of marriage, mortgage, divorce, separation, succession, &c., from papyri in the museums of London, Paris, and Leyden, make up the remainder of this rich and instructive double number, which concludes by announcing the discovery of a papyrus described as "le seul livre vraiment philosophique que nous possédons en égyptien." It is written in the form of dialogues between "a little jackal named Koufi and an Ethiopian cat," and treats of such questions as destiny, providence, good and evil, and the like. Of this interesting work M. Revillout also promises a translation in the pages of the *Revue Égyptologique*.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Nov. 29.)

PROF. HUGHES gave the result of some enquiries and excavations that he had made along the line of Wansdyke and Offa's Dyke, with a view to comparing them with the somewhat similar earthworks in East Anglia, known as "Devil's Ditch," "Balsham Dyke," and "Fleam Dyke." First he observed that the western dykes did not run along the most easily defended positions, or those most exposed to attack, but in a nearly straight line, often obliquely down the slope of one side of the valley and obliquely up the other, in a manner that rendered it extremely improbable that they were meant for defence, as in one case they were commanded from the west and in the other from the east. Again, there was often no fosse where the material for constructing the dyke could be obtained as easily by cutting away the hill top up to the *vallum*. Thinking that the fosse might have been filled up, he had excavated in several places above Brymbo Hall, with the kind assistance lent him by Mr. Osborne Morgan; but he had been unable to find that any fosse had ever existed along that part of the dyke. On the low ground there was frequently a fosse on the west side, and the steeper slope of the *vallum* was, as far as he had observed, always on that side. The only objects found in the earth of the *vallum* were a Roman altar and some Roman coins and pottery. The explanation then offered of their occurrence in the dyke was that they had been thrown up in Saxon times with the earth from a ruined Roman residence which lay in the line of the dyke. But these remains were now scattered and most of them lost, and the evidence as to their mode of occurrence was unsatisfactory. He thought that the whole of the evidence of the age and object of the dykes on the borders of Wales, as well as of those in East Anglia, was very scanty and unsatisfactory, and called for more careful search and observation whenever opportunities were afforded.—Prof. C. C. Babington thought that the ditches were not meant for a defended line, but rather as a means of delaying the retreat of marauding parties from a hostile tribe. The steep slopes and depth would much delay them in driving off a spoil of cattle. The highest side and the bank would be towards the tribe most desirous of stopping these raids, and therefore they were the makers of the ditch. The ditches in Cambridgeshire did this for the people of East Anglia against the Mercians. The ditch at Pampisford was different, as it has a bank on each side. It may be pre-Roman, the others post-Roman.—Mr. Swann Hurrell remarked upon the existence of "Offa's Bridge," near Foxton, and "Offa's Brook," which is still the boundary between Foxton and Harston.—The Rev. Dr. Hoopell exhibited several articles of great interest found in a fenny piece of land in the parish of Littleport. One was a curved knife of flint, about six inches long, exceedingly perfect, wanting only the handle. It was stated that these knives are of rare occurrence in England, only one, found in Britain, being in the

British Museum, and a few in the hands of private collectors. They are found somewhat more frequently in Denmark.—Mr. W. White read a paper, entitled "Suggestions as to the Origin of the so-called Rubbish-Pits, which are commonly found associated with Roman Remains." He suggested that these pits were the receptacles of the *debris* of the funeral pyre, and thus we found in them all things that were cast upon the fire. In this way he believed that the Samian ware dishes and bowls were found in these pits, together with the various ornaments used both by males and females. He thought it not improbable that the dishes, bowls, and other ware, having been once offered to the gods, were broken that they might not be used for secular purposes. The few coins that were found were, in his opinion, the coins placed in the mouths of the corpses to pay Charon his fare; while the various bones of animals were all such as might have been offered to one or other of the gods, and a circumstance which he thought tended to confirm his opinion was that all these things showed, more or less, the marks of fire.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, Dec. 2.)

THE REV. R. P. COATES in the Chair.—In the course of the remarks which the Chairman made on opening the meeting, he alluded to the great loss that the Institute and scientific historical archaeology at large had sustained by the death of Dr. Guest, and mentioned that a high authority had described him as "the discoverer of Early English history."—Mr. Octavius Morgan sent a paper on an inscribed Roman centurial stone that was found last year on the shore of the channel at Goldcliff, near Newport, Monmouthshire. After giving a very careful description of the district in the neighbourhood of the Goldcliff Embankment and the object of this great work, Mr. Morgan spoke of certain vast floods which, in spite of it, had taken place, and particularly the great inundation of 1606, by which twenty-six parishes were submerged. He then dealt with the question as to who were the original authors of the *vallum* in question, noticing the different theories that had been brought forward in respect of it, and stating his own opinion that it could be the work of no other people than the Romans, an opinion which was now confirmed by the discovery of this centurial stone. The author of the paper went at some length into the geological and manorial history of the district in describing the spot where the stone was found, and gave the translation of the inscription, which he had received from the Rev. C. W. King, showing that it recorded the construction of a certain number of thousand feet, apparently two Roman miles, of the *vallum*, by the soldiers of the first cohort of the centurion Statorius, and that the date was later than Gordian's epoch.—Mr. E. Walford gave an account of the discovery of a Roman altar and figures at York.—Mr. M. H. Bloxam sent a paper on a silver chalice and paten of the latter part of the fifteenth century, found at Hamstall Richware, Staffordshire.—Mr. Morgan exhibited a rubbing of the Goldcliff stone.—Mr. Hartshorne sent a painting on glass representing the Joys of the Virgin, of the early part of the sixteenth century.—Mr. Hinks exhibited some very fine examples of Irish plate.—Capt. E. Hoare sent an Egyptian figure from Thebes covered with hieroglyphs.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Dec. 2.)

PROF. MAYOR, President, in the Chair.—It was agreed to present a complete copy of the *Journal of Philology* to Prof. Mommsen.—Mr. Verrall communicated remarks on Eur. Alc. 312.—Mr. Postgate communicated emendations of Catullus 25, 4, 5; Propertius ii. 34, 91, 92.—Mr. Magnusson read two papers: "On the Scottish Proverb *sok and seil is best*," and "On the Sailing Directions of *Landnámabók* determining the Course from the *Hern-íslas* in Norway to *Hvarf* (Wharf) in Greenland."

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Dec. 7.)

DR. S. BIRCH, President, in the Chair.—Mr. Theo. G. Pinches read "Notes on a New List of Babylonian Kings, c. B.C. 1200 to 2000." This paper contained some remarks upon the place in the

chronology of the East of certain Babylonian kings whose names had lately been discovered, and which will help to fill up many gaps in the chronology and history of the country. The tablets upon which the names are recorded come mostly from the excavations carried on by Mr. Rassam's overseer upon the site of ancient Babylon.—"The Book of Hades: being a Translation of the Egyptian Text, engraved upon the Belzoni Sarcophagus, preserved in the Soane Museum." By E. Lefebure. This was a translation of the text carved upon the sarcophagus of Seti I., discovered by Belzoni, in 1815, in the tomb of that monarch at Biban-el-Molouk. The whole of the hieroglyphic text was published (1864) in a series of nineteen lithographic plates drawn by the late Joseph Bonomi, with an Introduction by Samuel Sharpe. From time to time translations and explanations of portions of the text have been made by different Egyptologists, but M. Lefebure's translation is the first attempt to present the whole work as it appears in this text. The subjects of the inscription all relate to the regions of the lower hemisphere, through which the sun passes during the hours of the night. Each of the twelve spaces, or hours, has a special name and particular inhabitants; also symbolical doors through which "the great god" (the sun) passes in his divine barque. The doors are thus named in order (the first being without a gate), commencing with the second: the door of the serpent, Saa-set, Akebi, Tebbi, Tekher, Set-m-ar-f, Akhen-ar, Set-her, Ab-ta, Stu, Am-netu-f, the twelfth being the door of the serpents Sebi and Reri. The general sense of the composition, the scenes of which have no other relation than to present variants of the same idea, was explained to be that the sun and the gods, or the souls who accompany him, are swallowed up by the earth in the West, and that they arise in the East. The under-world was the place of the chastisement of Apap, the symbol of evil, and the dwelling of the good as well as the wicked, who were there judged to be recompensed by Ra or punished by Tum and by Horus.—A communication from the Rev. Dunbar I. Heath was read, explaining his method of deciphering the Hittite inscriptions.

SOCIETY OF ANTIQUARIES.—(Thursday, Dec. 9.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Major-Gen. Pitt Rivers read an account of his examination of Castle Hill, or Caesar's Camp, near Folkestone. This fortification stands on the edge of the range of chalk hills north of Folkestone, and consists of an outer wall and an inner citadel, with a traverse connecting them. Cuttings were made through the walls, and pits found in the citadel and the outer compartment were examined. One of these pits has a deep shaft, and the bottom was not reached. It was probably a well, for the springs in the combs to the east and west of the fort could not be used, if it was fully invested. No foundations or bricks of any kind were found, and the only remains of an architectural nature were a piece of stone—perhaps a fragment of a font—with Norman arches carved on it, and a helmeted human head. The other objects found included fragments of pottery of four kinds—some green, with a glaze, but no British, except where it might have come from the destruction of a previous tumulus—a silver penny of King Stephen, iron horseshoes, nails, arrowheads, and knives, an object of copper gilt ornamented with a quaterfoil, and bones, including those of the falcon and of the fallow deer. From the nature of the objects discovered, and especially from the occurrence of green glazed pottery on the original surface of the ground beneath the bank, Gen. Pitt Rivers inferred that the work was certainly Norman, and was of opinion that it was erected either after the Battle of Hastings or during the wars in Stephen's reign. The paper was illustrated with carefully executed plans and sections of the camp, and a classified table of every object found, specimens of which were exhibited to the society.

FOLK-LORE SOCIETY.—(Friday, Dec. 10.)

EARL BEAUCHAMP, President, in the Chair.—A paper was read by Mr. J. Fenton entitled, "The Birth of a Deity; or, the Story of Unkulunkulu." Unkulunkulu is the Zulu word for a great-grandfather; but its meaning, the lecturer showed, had expanded until it meant any ancestor of a family or

tribe. In course of time the Zulus evolved a kind of cosmogony, accounting for the existence of the world and the creation of man. This involved the conception of a first man, and Unkulunkulu became gradually connected with this conception until, from meaning "great-grandfather," it came to be almost exclusively the first personal name of the first man. Simultaneously, the Zulus had conceived the idea of a lord in heaven, to whom they prayed for rain on the crops. Gradually Unkulunkulu, the first man, became identified with the lord in heaven, and so became a true deity. But the fusion was incomplete; considerable doubt still existed in the Zulu mind on the matter; so that the deity could only just be said to have been born. Unkulunkulu was therefore a transitional form between humanity and deity; and in this lay his value to us, transitional forms of species being, as Mr. Darwin had found, very rare.—Bishop Callaway took part in the discussion which followed the reading of the paper, and Dr. Tylor elicited from the Bishop that there were some hopes of his collections of Zulu folk-lore being completed.

FINE ART.

Studies in English Art. Second Series. By Frederick Wedmore. (R. Bentley & Son.)

ALTHOUGH there are almost as many sects of art as of religion, and each has at least some bigoted adherents, the spirit of rationalism and scientific enquiry has invaded even the sacred precincts of art, and shibboleths are gradually disappearing before the general admission of the principle that a work of art should be judged primarily by the degree in which it fulfils the intention of the artist. The critic, therefore, has to take some trouble to find out what this intention is, a task which acts as a healthy drag upon inconsiderate judgment. Moreover, the historical study of art in all times has helped this more rational view of a critic's function by showing that there is something specially interesting and admirable in the work of each of the old schools, however different in their aims and styles. Tolerance, therefore, even for eccentricity, is perhaps more generally the characteristic of modern criticism than cliquism; and even men not critics no longer so often turn away from a picture because it is not quite to their taste, or give up as worthless what at first sight appears strange. This is not only a more philosophical but a more humane attitude to assume towards art and its professors, and it is one which is encouraged by such patient and faithful studies as these of Mr. Wedmore.

They are very properly called "Studies," being sometimes confined, as in the case of Cruikshank, to certain qualities only of an artist's work, and always somewhat restricted though minute in treatment. The most exhaustive are those on Romney, Méryon, Cox, and Constable, the first of which is not so "sterile" a piece of work as the author calls it, as it analyses the motives of Romney's art with great care, and characterises his special qualities with precision. The pains taken by Mr. Wedmore in these studies are almost painful at times, and his analysis verges on anatomy; but no one can read them without being impressed with his desire that nothing unjust or hasty, nothing trite or obscure, shall fall from his pen. In the articles on Burne Jones and Albert Moore his thought moves more freely than usual, and his verdict, at once sane and sympathetic, is delivered

with less hesitation, though his discrimination is as subtle and his opinion as nicely balanced as ever.

Carefully, however, as Mr. Wedmore writes, I think that he has been in too great a hurry to republish some of these studies, especially that on Méryon, in which certain unhappy facts connected with the artist's parentage and early life, which must be very painful to any of his family now living, are presented with a force and detail out of all proportion to their value in relation to his art. This is the more to be regretted as the article on Méryon contains some of Mr. Wedmore's most sympathetic criticism. COSMO MONKHOUSE.

ART BOOKS.

Some Drawings of Ancient Embroidery. By Mrs. Mary Barber. (Sotheman.) Perhaps, considering the dangers through which ancient Church embroidery has had to pass before arriving at the present century, of fanaticism, of fire, of moths that corrupt, and thieves that break through and steal, it is surprising that so many good specimens have come down to us, and from such remote times; but yet they are rare, and the late Mrs. Barber was setting a good example when she made these thirty drawings of figures of saints and cherubim, of flower and scroll—flowers and cherubim such as Eden and heaven never knew indeed, but fine examples of that curious half-symbolical art which has never been surpassed for giving strange imposing decoration to sumptuous stuffs. As Mrs. Mary Barber points out, the embroiderers of chasuble and frontal, of pall and stole, did not seek for novelty; diapers and powderings, even angel and saint, were reproduced over and over again without much change except of arrangement; the work was almost as traditional as the art of Egypt, and remains now a stately invention of early Christian religion, the effects of which can only be gained by study of the originals or of such copies as Mrs. Barber made, and Messrs. Kell and Son have carefully reproduced. The specimens selected have been very judiciously chosen from examples which are not easily accessible. One or two are in private hands, such as Mr. P. H. Howard's chasubles from Corby Castle, one of which (No. 15) is an especially curious combination of the awful and the decorative. Of great interest are the funeral palls of the City companies, few of which still exist. That belonging to the Fishmongers' Company is especially celebrated, as it is said to have been used at the burial of Sir William Walworth. A figure of a kneeling angel swinging a censur attests the beauty of this fine old pall, which, we are glad to hear, is in excellent preservation. Specimens of the decorations on the palls of the Drapers' and Vintners' Companies are also given. Though we can hardly expect that many such sumptuous books as this will be issued, we hope that all who have the care of fine pieces of ancient embroidery will learn from Mrs. Barber the importance of placing their designs beyond the reach of the ordinary ravages of time by making careful copies of their more important details. The book is prefaced by a few words from Mr. Butterfield, on whom devolved the duty of finally editing this beautiful volume.

Pen and Pencil Notes on the Riviera and in North Italy. By Mary D. Tothill. (Simpkin, Marshall and Co.) Happily named in the sub-title a journal, having about the same relation to art that a diary has to literature. But there is a distinction even in journals, and skill even in jotting. Miss (or Mrs.) Tothill will not expect us to admire her drawing of donkeys, of the human form divine, or indeed of foliage, but even in

these her suggestiveness is wonderful. We have seldom seen such clever pictorial scribbling.

In looking over Part II. of the second volume of Herr A. F. Butsch's *Bücherornamente*, we can see nothing in it to alter our opinion of its incompleteness as regards non-German work. Of twenty-six plates in this part all, except four, are examples from Paris or Lyons presses. Herr Butsch speaks of Plantin as undoubtedly the greatest printer of his century, and classes him among the French, though his head office was at Antwerp. The writer went through it some time ago, and thinks that Plantin deserves a volume all to himself. Yet, so far, Herr Butsch barely offers an example. Two or three poor specimens of scroll-work take up space that might have been more profitably given to the noble title-pages of Plantin, or, at least, of Roville and Carden. The last four plates are from the rich and prolific office of Siegmund Feyerabend, of Frankfurt, and are really fine examples of Virgil Solis (who, perhaps, only engraved them) and Jost Amman. We wish some wealthy amateur, in the spirit of the late Sir W. Stirling-Maxwell, would take up the subject and publish in permanent photography some of the magnificent examples in the Bagford collection of the British Museum. They would more than supplement this meritorious work of Herr Butsch.

In *The Likeness of Christ*, by the late Thomas Heaphy, edited by Mr. Wyke Bayliss (David Bogue), we have a volume which, apart from its historical, not to say theological, interest, is one of the most luxurious productions of the modern press. Its illustrations—of which more hereafter—are of the most noteworthy kind. Mr. Heaphy, it appears, occupied himself during many years, not in establishing the greater trustworthiness of this or that likeness of Christ, but in endeavouring to manifest the authenticity of the type generally received, by the process of tracing it up to the earliest Christian age. Certain papers on this theme, the study of which Mr. Heaphy pursued in Rome and elsewhere, appeared some time since in the *Art Journal*; but with these papers as they stood the author was not fully content. He resumed the subject in the way of private writing, and threw more or less into form for final publication in a volume all that he had gathered together. Before his death, he expressed the desire that Mr. Wyke Bayliss—well known to the public both as an artist and as a suggestive writer on art and morals—should complete the arrangement of the volume which was to be, so to speak, Mr. Heaphy's monument, though indeed it was undertaken with far other views than those of personal fame. Mr. Bayliss has fulfilled, in the best taste, the task that devolved on him, and Mr. Heaphy's book now comes before the public, in its limited issue, with every material advantage to be desired by the writer of so serious an essay. The pages of the *ACADEMY* are not the place in which to trace, one by one, Mr. Heaphy's labours; but a word may well be said here in praise of the fullness and thoroughness of his examination, and in commendation of the manner in which many of the most interesting of the early likenesses of Christ are reproduced. Of these magnificent, we may almost say unique, illustrations, many are coloured by hand. They are enriched with gold, the archaic manner of some of them, together with their intensity of expression, recalling the earlier periods of pictorial art, while the scale is such as to enable nothing to be lost—no essential feature, and no trace of accident produced by the passage of time. There must be a considerable public able to take an intelligent interest in Mr. Heaphy's elaborate study, which is here presented in so rich and worthy a dress.

Die Deutsche Kunst in Bild und Wort. Von Ernst Förster. (Leipzig: T. O. Weigel.) This work was originally published in thirty-five parts, and met with a warm reception from the German public. It is now issued in the form of a solidly bound tome, in appearance somewhat like a large family Bible. It is illustrated with numerous steel engravings—a mode of illustration that does well enough for the architectural portion of the book, but which is never very satisfactory in rendering paintings. Architecture, however, occupies more than half the volume, and the plates of the innumerable German churches built in the fourteenth and fifteenth centuries are exceedingly interesting, and form a history of the subject even without the aid of the text. Dr. Ernst Förster, who has written the text, is a well-known writer on art in Germany, where he is considered to be somewhat light and popular in his mode of conveying instruction; but the German mind is capable of digesting more solid food than the English, and it is to be feared that English readers would find him very dull. Instead of giving, as is the custom with the writers of letterpress to illustrated books here, a pleasant little dissertation on each picture, he enters at large into the history of the subject, and produces more of a manual than a book for the drawing-room. Those, however, who really desire to learn something of German architecture, sculpture, and painting will find much to instruct and interest them in this book.

EXHIBITIONS.

THE INSTITUTE OF PAINTERS IN WATER-COLOUR.

EXHIBITIONS in the Gallery of the Institute of Painters in Water-Colour are always interesting to the real student of art, if they do not quite come up to the expectations of picture-seers who are in search of a sensation. It is not much within the province of water-colour art to astonish or to stir. Its triumphs are of a quiet kind, and the student of art, as distinguished from the learner of painting, finds much to be pleased with in what he sees at the Institute. For he sees there—along, indeed, with too abundant instances of lamentable feebleness—many examples of a delicate success. By the best judges, the Institute has long been accounted strong in figure painters and painters of interiors and architecture. David McKewan, whose best interiors are dashed off with a breadth and vividness quite his own, was, during the later years of his life, a particular ornament of the Institute; the interiors of Chase were admired as faithful examples of more old-fashioned work; and at the present moment those of Mr. J. D. Linton, Mr. A. C. Gow, Mr. Charles Green, and Mr. Towneley Green are wont to exhibit the best qualities of water-colour painting. Of architecture, whether seen from without or from within—whether its lines receive beauty from the colouring of Nature or from the adornments of artistic decoration—Mr. Fulleylove is one of our most pleasure-giving exponents. Mr. H. G. Hine has long been accounted a very subtle master of a limited range of landscape; some of his younger rivals are bolder, and to many they are not less attractive. With these substantial sources of delight generally at our command in the gallery, it is possible to pardon the presence there of the nudish damsels, ill-drawn and foolishly smirking, who meet us, it must be confessed, at every turn. And the instances of enfeebled sentiment—rarer here, we think, than at the exhibitions of the "Society"—may likewise be forgiven, where they occur. For a great deal of solid work is to be discovered in the gallery—pieces in which artistic successes are won with no assistance

from clap-trap effects. The better members of the Institute disdain cheap triumphs.

It has, perhaps, rightly been objected to Mr. Linton's drawings that some of them tend rather needlessly to blackness; but it has never been urged that their occasional assumption of an inky cloak interferes with their generally triumphant attainment of tone; and in colour, it must needs be admitted, Mr. Linton, when not pre-occupied with vigour, can be subtle and delicate, as well as strong. There are wonderful, if not at first sight wholly agreeable, effects obtained in each of the three drawings which he exhibits this winter. In all he has disdained to paint an incident, or has resolved at all events that the forcible realisation of colour and form shall make an incident needless, and so he gives us *Autumn*—the tall, finely knit, Venetian-haired woman of whom he is fond, her colours of person and raiment harmonising with the flowers of the chrysanthemum which she bears in her hand and which are the symbols of her season—and he gives us the *Winter*, where a woman, richly and still warmly clad, advances to the glowing hearth, her furs already discarded, in the comfort of her interior. Something seemingly harsh and abrupt in the transitions of colour vanishes, we are disposed to think, as one gains further familiarity with these works, which have the interest of boldness and the beauty of strength. Perhaps Mr. Gow, this year, is not quite so good as usual—he is always worth studying—and perhaps Mr. Towneley Green's daintiness, which is yet delightful, is pushed a little too far. His works, however, will have the consolation of popularity, and, against the spring time, he can brace himself for successes more purely artistic. He is well able to secure them. Mr. Charles Green rests contented, we should say, with artistic success alone, for never can he have put better work into a singularly unobtrusive and modest design than he has in the drawing called *Interrupted*. The picture has a little story, and that little story is told with exquisite precision. It is a well-to-do man of letters, interrupted in his reading; he is about to receive courteously, but with much private grumbling, an ill-timed call. Rising amid his surroundings of eighteenth-century decoration, he makes a most picturesque and characteristic figure, realised with such a regard to the relations of tone and colour as is not only noticeable at once to the fairly trained eye, but as is seen to be admirably perfect as well as evident.

Leaving the landscapes of Mr. Hine, Mr. Aumonier, Mr. Orrock, and Mr. Collier to be examined and reported on by the reader—who will discover in each their accustomed qualities, though in various degrees—and but briefly indicating Mr. Clausen's figure subjects, of which two reach truth and one reaches poetry, we may rightly draw attention to the purely artistic spirit in which Mr. Fulleylove has treated some scenes of recent travel. To be frank about him, we think he has failed once: *The Lower Church of Assisi* need not have claimed a place beside his more distinguished work; but his three drawings of Siena are not only individually excellent, but, taken together, they evidence a wise reserve of power—only such faculties of the artist as are best needed for a particular work being displayed in that particular work, and the others contentedly subdued or held back. Thus, the gift of a pure and full colourist—of an eye quite able to revel in glorious colour—while it is employed in the *Cypresses*, *Siena*, is skilfully restrained in the drawings of the *Cathedral* and of the *Loggia*. A full colourist works in the *Cypresses*; a subtle colourist has wrought in the *Loggia*; an architectural draughtsman chiefly in the *Cathedral*. Wide popularity will not be attained by any of these drawings, for there is nothing in the subjects to command it. But in the discreet

employment of different gifts and means—in the artistic judgment displayed—may be found ample justification for the opinions lately put forth with regard to Mr. Fulleylove's work and its prospects.

ART SALES.

THE sale of a choice collection of engravings and etchings formed by the Rev. J. J. Heywood took place at Messrs. Sotheby's the first three days of last week. It included a remarkable series of the works of Dutch etchers, fine examples of the earlier masters, etchings of the French and English schools, and some important works of leading mezzotint engravers. We mention some of the most noteworthy, in the order in which they occurred in the three days' sale.

By Nicholas Berghem, a very rare first state of the print known as *La Vache qui s'abreuve* sold for £20 (Fawcett). A most forcible impression, of excessive rarity, of *Les Trois Vaches en Repos* fell to Mr. Thibaudeau's bid of £13; *Le Joueur de Cornemuse* realised £12 5s. (Sabin); *L'Homme monté sur l'Ane*—of excessive rarity in the state in which it appeared—fetched £16 (Thibaudeau); *Le Père jouant du Flageolet*, from the collection of John Barnard, fell for £5 5s. (Noseda). Among the etchings of Ferdinand Bol, there was included a brilliant impression of Bol's *chef d'œuvre*—*La Femme à la Poire*—which fell for £5 15s. (Fawcett). Among the etchings of Claude there were included some of those on which the master's fame as an etcher will rest. Thus a beautiful impression of the first state of *Le Troupeau en Marche par un Temps orageux* fetched £7 7s. (Sabin); an extremely rare state of *The Rape of Europa* realised £8 8s. (Sabin); and a first state, brilliant and of excessive rarity, of *The Shepherd and Shepherdess conversing*—the state with the tall, graceful tree in the middle of the picture, one not only rarer but more desirable than any of the others—realised £8 8s. (Sabin). These prices must be reckoned low for such rare works as Claude's etchings in their best states. They are greatly sought for on the Continent, and still hold their own among good English collectors. For the sum of £42 10s. (Noseda) there fell a beautiful proof of a charming print heretofore misdescribed, or the subject of it wrongly mentioned. The Mrs. Jane Dalrymple Elliot whose picture Gainsborough painted and John Dean here engraved was, we are informed by the catalogue of the present sale, the authoress of "A Journal of my Life during the French Revolution." By W. Dickinson, a rare print after Romney, *Benedicta Ramus, Lady Day*, reached £25 5s. (Noseda). Duclos's two engravings after *Le Bal Paré* and *Le Concert* of Augustin de St.-Aubin fell for £11 (Thibaudeau). Among the works of Albert Dürer, it is convenient to cite *Le Crucifix, dit le Pommeau d'Épée de l'Empereur Maximilien*, which fell for £7 (Thibaudeau); *L'Oisiveté*, on paper with the bull's head, £18 (Ellis); *The Virgin with the Monkey*, a most brilliant impression, £56 (Fawcett); and the *Coat of Arms with the Cock*, £11 15s. (Fawcett). By Earlom, a beautiful proof of Zoffany's *Royal Academy* fetched £5 15s. (Barrett). By Faithorne, the most noticeable print was a first state of the *Charles the Second*, in an oval, round which are the words, *Honi soit qui mal y pense*. It fetched £6 12s. 6d. (Noseda), and is written of as a print of excessive rarity, "appearing to have been worked just at the time of the Restoration for Bishop Morley's little tract, 'Character of Charles the Second,' which tract is equally rare." Faithorne's *Thomas Killigrew*, after Shepherd, fetched £3 15s. (Ellis). There appeared what seemed to be a unique and hitherto entirely undescribed portrait—that, as stated in the sale catalogue, of Louise of Lorraine, wife of Henry

the Third of France. It fell to the bid of £36 10s. (Thibaudeau).

Mr. Seymour Haden's etchings were represented in chief by the *Breaking up of the Agamemnon*, a very rich impression, which sold for £7 10s. (Sabin), and by *Out of Study Window*, a rare trial proof, "with the shower on the left," which fetched £5 5s. (Samuel). The exquisite likeness of *Emma—Lady Hamilton*—engraved by J. Jones, from the portrait by Romney, sold for £17 (Weston). Mr. Legros's extremely rare large plate of *Thomas Carlyle* sold for £7 7s. (Ellis); his rare *Tribunal*, £4 (Thibaudeau). Following two impressions from Lucas van Leyden, which did not realise high prices, there came a long series of the etchings of Jan Lievens. By McArdell there appeared, among others, the portrait of *Mary Panton, Duchess of Ancaster*, in a masquerade dress, after Hudson. Mr. Heywood's proof had been exhibited at Manchester, and was the only proof known to exist. It fell for £41 (Mayor). Among a few of the masculine etchings of Jean François Millet we note two trial proofs—one of *La Femme faisant manger son Enfant* with autograph signature, "A Monsieur Bracquemond, J. F. Millet," which fetched £14 (Fawcett); and the other, *La Fileuse*, which fell to the same buyer's bid of £12. There were many etchings by Adrian van Ostade, of which the most noticeable were *Le Peintre*—Ostade's etching of himself in his painting-room—which, being in a most rare state, reached £24 5s. (Fawcett); *Le Bénédicité*, £8 2s. 6d. (Davidson); *La Fête de Village*, second state, from the Dumesnil collection, £9 2s. 6d. (Noseda); and *Le Godter*, £4 (Thibaudeau). By Paul Potter, *Le Cheval hennissant* fetched £10 5s. (Noseda); and an excessively rare state of *Le Vacher*, £31 10s. (Ellis). Of Rembrandt's etchings there were on the present occasion but few. *The Angels appearing to the Shepherds*—a third state from the Brentano collection—fetched £28 (Fawcett); *A Cottage with White Pales*, £14 15s. (Thibaudeau); and a *Portrait of Jan Asseelym*, from the Aylesford collection, £24 10s. (Noseda). Prince Rupert's print of a *Young Warrior, with Lance and Shield*, after Giorgione, extremely rare, from the Brentano collection, sold for £10 15s. (Davidson); Ludwig von Siegen's *Landgravine of Hesse*, for £12 (Ellis). Two prints after Romney by J. R. Smith attracted attention. One of them was an early impression of the *Miss Cumberland*, which fell for £12 10s. (Noseda); the other, the magnificent group of the Gower children, which has been declared to be the masterpiece of Romney for grace and composition. This most rare and desirable work reached the sum of £98 (Wyman). Later in the sale occurred the portraits by George Vertue—a large series—the etchings of van Vliet, and some works by modern etchers—Mr. Whistler, for example. A few of the magnificent engravings after Antoine Watteau—who was so fortunate in his engravers—fell for very moderate prices, but few of the principal pieces after this master were included in the collection.

A FEW days before the sale of Mr. Heywood's cabinet, Messrs. Sotheby had sold, under the hammer, a large and fine collection wholly of the etchings of Rembrandt, of which some record should be made. The *Portrait of Rembrandt in an Oval*, in the second state, a duplicate from the Berlin Museum which had subsequently been in the cabinet of M. Firmin-Didot, sold for £19. *Joseph telling his Dreams to his Brethren*—a first state—fell for £14 5s.; *The Triumph of Mordecai*, from the de Fries and Verstolk von Soelen collections, sold for £21 10s.; *The Adoration of the Shepherds*, a night piece, from the Firmin-Didot collection, reached £25; *The Flight into Egypt*, in the style of Elsheimer, £35; *Christ preaching*—the first state, according to Charles Blanc—£24; the *Ecce Homo*, a third state,

from the Esdaile and Kalle collections, £39; *The Descent from the Cross*, £45; *Christ entombed*, from the Liphart collection, a first state on India paper, £25; *St. Jerome*, a first state, from the Firmin-Didot collection, £60, and a second state of the same plate no less than £66; *The Persian*, £27; *Beggars at the Door of a House*, £25. Then followed some of the "free subjects," the *Flute Player*, for example, reaching £28. Of the academical subjects, perhaps the only fine one is that known as *The Woman with the Arrow*. A second state of this from the Hibbert collection, sold for £28. Of the landscapes, a second state of the *Six's Bridge*—one of the slightest works of the master—reached £37; *A Peasant carrying Milk Pails*, £44 10s.; *A Village near the High Road*, £50; *A Landscape with a Ruined Tower*, £35; the lovely little landscape known as *The Cottage with White Pales*—a second state from the Liphart collection—£28 10s.; and the *Goldweaver's Field*—Rembrandt's summary and significant record of the estate of his patron, Uytenbogaert—£23. Of the portraits, we note the rare first state of the *Clément de Jonghe*, £23; the *John Lutma*, in the ordinary state, "with the window and the bottle," but a very fine impression, £34; an *Ephraim Bonus* from the Liphart collection, £41; a third state of the *Burgomaster Six*—always rare, even in this state, though not always desirable—£30; and *John Cornelius Sylvius*, £34 10s. Among the women's heads, there may be noted the *St. Catherine* (Wilson 338), which fetched £12 12s., and *A Young Woman with a Head-dress of Pearls*, which sold for £8 15s. By Charles Blanc both of these are considered as the portraits of the wife of Rembrandt.

AMONG a miscellaneous collection of engravings recently sold at Christie's, there was an indifferent assemblage of the etchings of Méryon, the sale of which manifested, not for the first time, the indiscretion of amassing—probably for a considerable outlay—third and fourth-rate impressions of a master's work—the indiscretion, in other words, of acquiring as the master's work work which the master himself would have been in no hurry to acknowledge. Insignificant prices were, of course, realised under the hammer for these undesirable possessions; and even where the prints were finer, mixed as they were with almost worthless things, it became the tendency of the day to underrate them. The really fine impressions—of which there were but three or four—sold, however, for considerable prices. Indeed, a rather dull impression of the *Galerie de Notre Dame* reached £8 15s., and a tolerable impression of *Le Petit Pont*, £8. A fair impression of *La Pompe Notre-Dame* sold for £5, and a tolerable impression of *Le Pont au Change* for £5 15s. The most desirable impression in the collection was a really good first state of *St. Etienne du Mont*. It sold for £7 (Colnaghi), and would probably have fetched more if it had been among better surroundings.

NOTES ON ART AND ARCHAEOLOGY.

A FEW weeks ago we noticed the appearance of M. Rajon's etching of Mr. Alma Tadema's *Roman Bath*; we must now add a few words on the admirable reproduction in black and white by Victor Lhuillier of Mr. H. S. Marks' *Three Jolly Postboys* regaling at "The Dragon," which many of our readers must remember two years ago in the exhibition of the Royal Academy. The artist shows himself an expert in etching and a master of brilliant light and shade. The sparkling effect throughout is in perfect keeping with the original and with the subject. The all-important points, too, the faces (especially that of the pretty village waitress, and also that of the oldest of the three men, who won't be left out of the flirtation—"once a boy always a

boy"), are rendered with masterly directness of touch. The remark proof carries a very good dry-point portrait of the painter, and also some of his favourite birds.

WITH the current number of the *Art Journal* terminates the long connexion of Mr. S. C. Hall with that old-established magazine. To its pages Mr. Hall contributes "Some Words of Farewell," in which he gives a history of the *Art Journal* since its first issue by him in 1839, under the name of the *Art Union*, and a few details of the well-known services of himself and his wife to literature and art during a period of more than half-a-century. We are glad to hear that he intends to devote his leisure to the completion of a work on which he has been long engaged, "Recollections of a Long Life." The programme of the *Journal* for 1881 is one of great variety and interest, showing that the proprietors are determined to infuse a good deal of new blood into its latterly somewhat stagnant veins. Original etchings are announced by Millais, Herkomer, Birket Foster, A. H. Haig, and R. S. Chattock, and Flameng, Mongin, and others are to supplant some of the old line engravings by etchings after modern pictures. In the list of new contributors are the names of Mr. Ruskin, Profs. Sidney Colvin, Richmond, and Baldwin Brown, the Rev. Stopford Brooke, Mr. G. T. Robinson, Mr. J. L. Roget, Mr. Comyns Carr, Mr. W. M. Rossetti, Mr. Seymour Haden, Mr. F. G. Stephens, Mrs. Allingham, Mr. A. H. Hunt, Mr. F. Rawlinson, Mr. A. Nesbitt, Mr. F. Powell, Mr. Herbert Marshall, Mr. Henry Blackburn, and Mr. Harry Quilter. There are few of these names which are not guarantees of thoroughly good work; and on the whole the programme of the *Art Journal* for 1881 may be considered as one of the most important announcements of a somewhat dull season.

It is proposed to form a Joint Stock Company (Limited) for the purchase and management of the Hanover Gallery, first opened as exhibition rooms last year and now again open to the public with a varied collection of paintings and drawings. The proposal is to create a capital of £40,000 by half that number of shares of two pounds each. The Board of Directors, whose names are already published in the Prospectus, is an ample guarantee of the solidity and respectability of the undertaking, comprehending the Hon. A. W. Fulke Greville; Francis Richard Crawshaw, Esq., of Pontypriid; Robert Milburn, Esq., of Beckenham; and three other gentlemen. We observe that no artists' names are as yet connected with the undertaking, from which we conclude that it is independent of any body or set of men. It appears, however, that the promoters look forward to the proposed Society of Painters-Etchers in connexion with the gallery. With the exception of the Grosvenor, the Hanover possesses perhaps the handsomest exhibition premises in London.

HERR MAKART is at present engaged on an immense picture which is likely to create a great sensation next spring. It represents the interior of an Italian bath house, ornamented in the richest style of the Renaissance. In the bath a number of beautiful women and children disport themselves delightfully, while others sit or lie about in various stages of undress. Near the centre one fair dame lies extended on soft cushions without any pretence of covering, while a number of charming little naked children play around her.

WE have received from the Autotype Company another of their admirable reproductions from paintings. Mr. Walter Field's charming picture, entitled *Come unto these Yellow Sands*, which was exhibited at the Royal Academy and the Paris Exhibition of 1878, lends itself excellently to this mode of reproduction. The light

breaking on the range of hills that overlooks the bay, the sullen aspect of the sea, and the lowering clouds are all rendered with a truth and softness that engraving could not hope to attain; while the delightful group of children dancing in wild glee along the yellow sands transforms a somewhat dreary scene into one full of life and grace. It may be interesting to our readers to know how these large autotypes are produced, and their wonderful truth arrived at. In the first place an autotype is taken direct from the original painting, with a four-foot base line. This is given to the painter to work upon in monochrome until it is brought up to the same pitch, if we may so call it, as the original. The final autotype is then taken from this monochrome drawing, which can be rendered with far greater effect than the coloured work. Nothing in modern photography is more successful in its results than this process as applied to paintings, for most attempts to photograph direct from paintings have been more or less failures. This gives us the painting without the muddiness resulting from the reproduction of colour.

WE are sorry to observe the death of Mr. Charles Sackville Bale, the veteran collector. This event took place several days ago, Mr. Bale having attained the age of eighty-nine years. Among English collectors of the last two generations Mr. C. S. Bale may almost be said to have been pre-eminent. The excellence of his collection has long been a tradition among his brethren. He possessed nearly everything that collectors seek, and in great quantity, and in the finest condition. His enjoyment of his treasures, up to a very late period, was marked and hearty, and he took pleasure in showing them privately to those interested in art, and he was also readily accessible when his possessions were required to add to the value of public exhibitions. He had always announced that, upon his death, his works of art would be dispersed under the hammer; for, however willing he may have been to occasionally enrich museums with carefully chosen objects, he held that the proper place for a collector's possessions to fall into was the hands of his brother collectors. As Mr. Bale—happily in the complete enjoyment of his faculties—lingered to an age seldom attained even by Lord Chief Barons, it would be an affection to deny that the moment for the dispersion of his collections had been long looked forward to by the enterprising dealer. Either in King Street, St. James's, or in Wellington Street, Strand, we are likely during the present season to witness the scattering of treasures which it had taken many years, a long purse, and an exquisitely cultivated taste to amass. Engraved gems, drawings by the great Italian masters, by the Dutch masters, by the chief English water-colour painters, will probably form by no means the whole of the treasures soon to be exposed to the study of the amateur. Mr. Bale was one of those collectors in whose hands these rich things deserved to rest.

IT was announced in these columns last week that the Département des Estampes de la Bibliothèque Nationale had acquired by purchase a complete collection of the *œuvre* of Jules Jacquemart. The fifteen hundred etchings—or thereabouts—now passed to the Rue Richelieu include the plates of Jacquemart in all their states, the work extending over a period of about twenty years. Sometimes in a slight, but for the most part in a sufficiently serviceable way, M. Louis Goussé catalogued the *œuvre* of Jacquemart for the *Gazette des Beaux-Arts*, which had always been among the firm supporters of his talent. Since the publication of this *travail* Jacquemart had added but little to the labours it was intended to chronicle, for

of late years he had devoted himself more especially to the practice of water-colour drawing. The effect of his premature death is already perceptible in the somewhat enhanced value of his etchings; and it is probable that the authorities of the Bibliothèque may have been well advised in acquiring, while there was yet the occasion, the singularly complete series of excellent works of which they have just now become possessed. Jacquemart's art was very different from the trained talent of the capable craftsman. It was of a unique order.

THE House of Assembly at Adelaide has voted the sum of £2,000 for the purchase of pictures to found a National Gallery in Adelaide, and a number of pictures from the Melbourne Exhibition have been bought.

THE result of the labours of the Berlin Photographic Company in our National Gallery may be said to be remarkably successful, especially in their large reproductions of celebrated portrait pictures, like Rubens' portrait of his wife. They seem to be fully equal to what the same company have produced from the Louvre and other foreign galleries. There is no question but that photographs of pictures on a large scale are a great gain to art; it is only in these that the modelling and brush work can be fairly rendered; and from this point of view these works will be both a boon to lovers of art and a most valuable aid to study in our schools and museums.

M. J. CHARVET has just published some coloured drawings with explanatory text of a statue and two vases in bronze of the Italian Renaissance, recently exhibited at the Palais de l'Industrie, in the rooms of the Union Centrale dedicated to retrospective art. The statue represents a youthful Mercury, standing, and leaning gracefully against the trunk of a tree; it is a free interpretation of a Greek marble in the Museum of Florence which has been often engraved. One of the two *craters* is a reproduction of the famous Borghese vase, and is likewise decorated with a Bacchic dance. The other is a replica of one of the Medici vases, the form of which has always been considered a type of beauty; the decoration seems to represent the sacrifice of Iphigenia. These two vases are in *repoussé* bronze, a rare and difficult kind of work. They and the *Mercury* are from the Mylius collection, sold at Genoa in 1879.

THE Swedish painter, Johan Kristoffer Boklund, died on the 10th inst. At the time of his death he was holding two important official positions, those of Curator of the National Museum and Director of the Academy of Fine Arts, and the duties involved by these had of late prevented the distinguished artist from practising his art. His historical works are much esteemed.

WE have received a permanent portrait of Daguerre, which is to form the frontispiece to the forthcoming twenty-second volume of the *Yearbook of Photography*. It is from a daguerreotype taken in 1846 by J. E. Mayall, and is, we believe, the first portrait ever published of the Father of Photography.

ACCORDING to the German papers, two important works by Vandyke and Velasquez respectively have been found at Mühlhausen in Thuringia.

IN the *Portfolio* this month we have the end of Mr. J. W. Clark's interesting history of Cambridge which has been continued throughout the whole year, and has afforded pleasant reading both for those who know Cambridge and those who do not. The numerous amusing stories with which it has been enlivened have given vivid glimpses of the past life of Cambridge, and have also prevented the history from becoming dull. Beyond Mr. Clark's article there is not much to notice in the

December number. Mr. F. G. Stephens contributes a paper on the water-colour painter, Henry Elridge, who, he thinks, is in danger of being forgotten. A reproduction of one of his drawings is given in illustration. The frontispiece etching is of poorer quality than usual. It is by Jacomb Hood, and represents the Red Cross Knight and Una riding together. The faces are somewhat expressionless.

L'Art this week has a fine etching by C. E. Wilson from a picture in the Luxembourg by Herpin. It is a view of Paris by moonlight from the bridge of the *Saints-Pères*, and the light on the water, the driving clouds, and general character of the scene are excellently rendered.

THE painter's screen and the scaffolding which have long hidden the painting in the Zeitglocken-thurm at Solothurn have been removed, and the "restored" picture is now visible. This is its third "restoration," as it underwent that process in 1729, and again in 1756. The original was the work of Franz Knopff, who painted it "am Zyt" in 1583. Knopff was a councillor of Solothurn, and a member of "the brotherhood of St. Luke." This guild was the earliest art society in Solothurn, and was composed of "painters, goldsmiths, sculptors, and other artists," and its constitution was "confirmed by the supreme magistracy at Solothurn on the Monday after St. Gall's Day." The two earlier restorations fell in the period of the so-called "Puderzöpfe;" the present has been the work of Prof. Jenni. The famous inscription, which claims for Solothurn the distinction of being the oldest city in *Celtis* except Trier, is retained in Latin and German, with the old spelling:—

"Kein aller Platz in Gallien ist
Dan Solothurn zuo dieser Frist
Uegenommen Trier allein
Darum nembt man sie Schwestern gemein.
Dieser Thurn gebawet war
Ohngefar vor Christi Geburt fünffthalbt Hundert
Jar."

THE STAGE.

MDME. MODJESKA'S third part, played in a London theatre, has been the occasion of sufficient success; and that imperfect command of the subtleties of English speech, which did not tell greatly against her in *La Dame aux Camélias*, but did tell much against her in *Mary Stuart*, is now again to some extent overlooked. The grace and refinement of bearing, the personal distinction, which constitute so large a portion of Mdme. Modjeska's claim on the admiration of English playgoers, cannot but find full scope in the impersonation of the fascinating and passionate comedian who gave herself to Maurice de Saxe. Mdme. Modjeska looks the part very well, and seems thoroughly to understand it. To compare her performance with that of Sarah Bernhardt would be ungracious; to compare it with that of Rachel would be to all but aged playgoers impossible, for though Rachel was seen not so very many years ago, long before she died she had ceased to possess the fullness of her genius. Hers was a genius very gradually but surely extinguished. Mdme. Modjeska is just now in the most complete command of her means. Nature cannot do anything further for her, and it must be doubtful whether art will. It is not surprising that Mdme. Modjeska should comparatively fail in one or two of the test passages which an actress is unreasonably required to succeed in. The recital of the fable of "The Two Pigeons" is an instance in point. It falls flat, much as the famous speech about "the Quality of Mercy" falls flat in *The Merchant of Venice*. Wherever a traditional effect is expected and looked out for, it fails to appear. For a part is often very much what the actor's individual genius enables him to make it; every

great part contains infinite opportunities, and it is an utter mistake for one artist to be bent upon taking precisely those opportunities already made fullest use of by another. Mdme. Modjeska is too serious a performer to fall a prey to this mistake, and it is not so much she who fails in the recitation of "The Two Pigeons" as the audience that fails by the unreasonableness of its expectations with regard to that particular effect. The further progress of the play reveals the fact that Mdme. Modjeska is an adept in the expression of tenderness and scorn. Her indignation may not be so full of a dignified sadness as was that of Mlle. Desclée, whose quietude and melancholy of scorn in the *Visite de Noces* was a thing to see once and to remember for ever. Her tenderness may fall short of that of two or three actresses less intellectually gifted, but perhaps Mdme. Modjeska is remarkable rather by reason of the variety of her talents than by reason of the pre-eminence of any one of them. Her death scene in *Adrienne Lecouvreur* reaches the pathetic, as indeed did her death scene in Mr. Mortimer's version of the *Dame aux Camélias*. She impresses the public. It is not, however, by the impressiveness of a death scene that the artistry of a performance must be measured. Tragic events, independently of their interpretation, are of themselves enough to provoke sympathy; and the praise in Mdme. Modjeska's case is due less to the impressiveness than to the restraint. A group of acceptable actors—some of them players of distinction—has been assembled to act the new version of *Adrienne Lecouvreur*. Mr. Forbes-Robertson is Maurice de Saxe, and Mr. G. W. Anson, Michonnet. So generally excellent an actress as Miss Amy Roselle plays for a few nights the part of the Princess—Adrienne's rival—but she leaves the theatre almost while we write to play the principal part in Mr. Coghlan's new play. Mr. Lin Rayne, who is noted for being easy and gay—a sufficient Charles Surface, an inimitable Sir Benjamin Backbite—brings his ease and his gaiety to the rendering of an *abbé* of society. His intentions are excellent; his method generally good; but he has not absolutely realised the type it is sought to portray. Perhaps to do so more completely he would do well to look at Lavreince's clever little print—so full of the record of that artist's social observation in a world at once polished and free—the clever little print, *Qu'en dit l'Abbé*, and having looked at it once, to look at it again, for it summarises the character of whom a more diffuse account is to be found scattered over the pages of a hundred *mémoires*.

ONE of the most eminent of the "licensed dealers in short skirts, legs, Shakspeare, and the musical glasses" is about to perform a heavy penance, and atone for his sins in familiarising a guileless public with the various graces of Miss Vaughan and Miss Gilchrist by producing a poetical play. Nay, more; not only is Mr. Hollingshead prepared to give us on Wednesday next the literary work of Robert Buchanan. He actually presented us this week with a specimen of Scandinavian drama; but the public of London, caring but little for Northern literature, cares but little for Ibsen, and we shall be content to address ourselves next week to the English poet. Next week, then, we may hope to see Mr. Buchanan's play, in which a lady novelist of distinction—the authoress of *The Queen of Connaught*—will come before the public in her new career as an actress.

THE playgoers of what has well been described as "the only tolerable suburb of London" have just seen a popular comic opera done in a fashion that would not discredit the neighbourhood of the Strand. Mr. Chas. Bernard's *Cloches de Corneville* company

has been playing at the Brighton Theatre. Travelling companies have vastly improved of late, and naturally, since they have been under the minute supervision of those concerned originally in the production of the pieces they perform; but, if there are many going about as good as that which has been acting in our tolerable suburb, there will some day or other be a falling off in the receipts of metropolitan theatres. For why should anybody journey to the middle of town when he can see the *Cloches* and kindred plays, we presume, played so excellently by wandering players? Mr. Vincent Crummles has decidedly fallen—his occupation gone. But that, even occasionally, he should be succeeded by managers who organise attractions in comparison with which the "real pump" is a thing of nothing is a point to be thankful for. It shows an immense increase of enterprise on the part of the managers, and of appreciation on the part of the provincial public. The theatre advances, and advances quite as much through the excellence of popular plays as through the insistence upon literary quality in plays that cannot be popular. In the travelling *Cloches* company, chorus and band are unexceptionable. The piece, as everybody knows, contains but four characters of importance, but all these are done justice to. The Germaine—Miss Beaumont—knows how to sing; the Serpolette—Miss Verona—knows how to act. She is as arch and spirited as possible—a little pleasantly impudent and agreeably mutinous. The Baillie—a part that was surely meant by nature for Mr. Hill—is played most funnily by Mr. Rogers. Gaspard, the miser, was imagined to be only properly within the grasp of Mr. Shiel Barry, and he performs it startlingly, but we deem Mr. Joseph Eldred fully as powerful. His acting is no more to be forgotten than that of his comrade in London.

MR. J. W. BOULDING writes:—"I have observed in the daily newspapers an announcement of the production, at the Gaiety Theatre on the 22nd inst., of a play entitled *The Nine Days' Queen*. As I am at the present moment in negotiation for the production of a play on the same subject, entitled *Nine Days a Queen*, which was printed for private use in 1878, and has been read by many distinguished members of the dramatic profession, will you allow me to call attention to the fact?"

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